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## Marketing and Distribution

written by Jennifer Skoll  
edited by John Cruikshank



The third in the series 'Taking Care of Business', published by the APC and APTES, Marketing and Distribution provides a comprehensive look at all aspects of domestic and international marketing for producers of low-budget features, documentaries and shorts. The book explains how films find their way into the marketplace, outlines how films are promoted and provides clear information about the materials and services required. Over a dozen case studies are included, including *Cave Tails*, *The Pursuit of Happiness*, *New Coloured Girls*, *For Love or Money* and *Young Einstein*. (146 pages)

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# BERLIN FILM FESTIVAL

PAUL KALINA

ONE WOULD ONLY be back at the "Tinseltown" filling the corners of West Berlin, the borders of East Germany hugging their newly acquired GDRs or the East German border guards busily pouring through the main-line gate in the Berlin Wall to get an inkling of the momentous event to take had taken place exactly three months to the day before the opening of this year's Berlin Film Festival.

For the first time in the Festival's long-year history presented at both parts of the non-divided city if that was not the correct time to critically contemplate how the Festival's highlights had been suddenly supplanted — this along with several other international annual events (festivals were created in West Berlin in the hope of the Cold War to help heal the status of the Federal German Republic's isolated outpost — it was indeed the occasion to cast one's eyes back through the tumultuous events of post-World War II history.

Whether as a result of extraordinary provocation, fortuitous circumstances or intent premeditation, the Festival managed to reflect the broader social and political circumstances of Europe past and present — right down to the two retrospectives: "The Year 1945" was designed as the follow-up to last year's programme of films on Europe in 1939, but with its emphasis on the consequences of the post-war division of Europe the timely programme took on an extra dimension in a history lesson. The other retrospectives provided a survey of forty years of the Berlinale.

Six films from Eastern Europe took part in the Competition (including Jan Meyers's *Woman on a Match* (Leska On A Strang) and Frank Beyer's *Spies for Peace* (Tiesni Og The Storm). Both films arrived at the Festival with the notable distinction of having been banned by their respective regimes. Beyer's film was banned (and miraculously preserved intact) since 1955, after a more momentous showdown by the East German Communist Party which led to a nine-year hiatus in the director's career. Meisel's film, which shared the coveted Golden Bear with Constanze Corda-Garcia's *Maria Due*, is a shy comedy set in a workshop where former "bourgeois elements" are re-educated and serves as a focus for its portrayal of outsiders who are neither particularly mean nor capable. The film, which Meisel states was made as a peace offering to the Czechoslovakian Communist Party in 1968, easily shines as one of its depictions of the distance between a young worker and a gypsy.

If both films were meant of interest to scholars more than cinephiles, this competition was pro-



vided by the Russian Competition entry, *Russia* (The Great), directed by Aleksandr Rogozhkin. This is Rogozhkin's third film, having previously studied art and history before working as a production designer. Shot in black and white, here a brief, surrealistic action sequence in muted color, the film is set in the wonderfully claustrophobic confines of a train that is making progress on an unknown destination. Rogozhkin's pursuit of contradictions, of a space based solely on the juxtaposition of violence and education, is brutal and frank, yet a masterful display of cinematography and design.

West German director Michael Verhoeven is well known for making rifts at Berlin. When his 1978 Competition entry *O.R.* was deemed unacceptable by jury president George Stevens, the jury was dissolved and the Competition for that year was abandoned. The next year (of the title of this year's Competition entry, *Die Schindler's Mädchen*, turned out to be more other than a highly respected schoolgirl, though in this case she is a student and teacher and niece of the head teacher, who wants to follow up her prewar romance with another on the subject of "Jelly toes during the Third Reich". Many at this year's Berlinale were disappointed (disappointed would not be quite correct) that this film did not win a major prize.

But it was not Verhoeven who caused the major controversy of this year's Festival. Before the Festival opened, German director Helmut Sanders-Brauns quit the selection committee in protest over what he saw as a domination of American films in the Competition. Recent American films shown in the Fourth of July, *Mean Streets*, *The War of The Wives*, *Shadow Maker*, *Strong Man*, *Easy*, along with *Red Machine* and *Demon and Madwoman* according to one of the Competition and the US-West German co-productions of *The Handmaid's Tale* (which proved to be one of the greatest disappointments of the Festival) were shown in the Competition section.

The real issue of contention was the choice of *Red Machine* for the opening night, a controversy that based more upon Barry Hershkovitz, John Roberts, Olympia Dukakis, Sally Field and Sally Fielders, producer Ray Stark and director Herbert Ross. *Red Machine* was introduced when the curtain opened on the American scope, with even the popular press dubbing this summer East-West Festival as an embarrassment and well-wishers entertained major U.S. distribution companies.

The under-mainstream here was well explained by Czech director when he wrote in *The Guardian*, "What better showcase could the American cinema have for the strange no-nonsense hegemony into East or Europe?"

But not far away from the Competition, in the Panorama and Forum screenings, was where one could get down to watching the films that truly belong to such a Festival. Here, that is, in any event, were unlikely to open in scores of theaters within days of the Festival's closing. Forum screened on forbidden film from East Germany from the years 1945-66, while Friedrich Wenzel's *Four Weeks*, a six-hour documentary set in the aftermath of one of the Soviet sieges, provided something through which viewing.

If there was a discovery to be made in this year's Festival it was the self-proclaimed private Finnish director Mikko Haavisto's *In The Wilderness* (Joni). *The Girl from the Marshes* (Joni), Haavisto tells a wonderfully comic story about the exploitation of a factory worker in a town that is as dry as a bone, while in *Lampyris* (Joni) Haavisto tells a Russian film about a woman who travels in America, only to discover that the girls are not nothing other than rock 'n' roll, but then returns to the country further south in Mexico.

## ACADEMY AWARDS

## BENEFORD

The major Australian news of this year's Academy Awards was the success of Bruce Benford's *American Film, Driving Mr. Day*. It won Best Film, Best Actor (James Frawley), Best Screenplay (Adaptation) (Alfred Uney) and Best Make-up (Oletha Boobert). It is the first since a film

directed by an Australian has won Best Film.

The major disappointment, as Billy Crystal and other presenters and winners realised, was the non-inclusion of Benford in the Best Director category. How can a film which is judged to be the best not also be the best directed? So many quipped. But the Oscars are not about logic, and every year they have inconsistencies. However, it is far to assume that, had Benford been nominated, he would have won. How else can one explain Oliver Stone's winning if his film on the French of July wasn't thought good enough to win Best Film. So while Benford must be happy his film did that well, there must be a sense of a personal chance so narrowly, and perhaps unfairly, missed.

What has been little remarked at the ceremonies is that the Best Director nominations are submitted by the Screen Directors' Guild of America. Academy members can vote only on those on the Guild's list. This paradoxical system, where martial politics have too great a chance of influencing things, is something that should be changed. Strangely, it is similar to the preferences model adopted by the Australian Film Institute in its annual awards.

So, with Benford (and Peter Weir) missing out, John Farrow remains the only Australian to have won an Academy in a major category. One exception, however, that it won't be long before another Australian name joins his on the Oscar list.



OSCAR WINNING JESSICA CHASTAIN AS JULIET WEISMAN IN BRUCE BENEFORD'S *DRIVING MR. DAY*.

Due to writer Paul Kaelin's presence at this year's Berlin Film Festival, there is no "Golden Reelcase" in this issue. Kaelin will cover all the festival releases in the next issue.

As well, owing to space constraints more shared by the special Cannes Festival material, there are no "Cannesby Gains" or "Berkeby". There will be enlarged sections in the next issue, including coverage of Cannes in November and The Tropicana Letters.

One recent Australian book worth mentioning in the meantime, however, is *Marketing and Distribution*, Jennifer Stone, John Gutterman (Ed.). Jointly published by the Australian Film Television & Radio School and the Australian Film Commission, it is the third in the *Falling Gate of Business* (A practical guide to independent film and video production series. The book makes a useful companion to several producer guides already published by the Marketing Branch of the AFT, such as the invaluable *Delivery from A Guide for Film and Video Producers*.

## NINE NETWORK

The major disappointment of this year's Awards ceremony was the decision by the Nine Network to shorten the programme. This had a disastrous effect on both the ceremony's appeal to world press and the recognition of one of the cinema's finest filmmakers.

In the spirit of world brotherhood, the original presentation crossed to various world cities: London, Mexico, Tokyo, Buenos Aires and Syd-

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ory. However, Nise decided on his wisdom to defer to the Tokyo crew, as much for a spirit of brotherhood with the Japanese.

Worse, Nise delayed in an anxiety the presentation of Alan Barnowsky with the Lifetime Achievement Award until the accompanying film tribute by American critic Richard Schickel. The 60-year-old filmmaker has had a remarkable 36-year career, so would argue he is not one of the major filmmakers of the cinema. He is also one whose work has been championed in the U.S. by Francis Ford Coppola, George Lucas and Martin Scorsese, among others. (In fact, Lucas and Jim Cameron Spielberg presented the *United*.) But, no, Nise decided he was not important enough to warrant Australian air time: the acceptance speeches of American sound technicians and effects editors were judged to be more exciting and important.

The missing of the awards, NBC's *Today* dealt with Barnowsky's Award in the coming high light of the ceremony in which the American network station considered the most important, an Australian network considered the least.

Given the anti-Japanese feeling generated by some of Andrew Penckoff's comments immediately prior to the ceremony, it is difficult to understand why Nise chose a course of action that would inevitably be questioned. Not only was his actions realization of network television's decline in real cinema, but of a lack of concern for the spirit of the Awards program. It is something the Broadcasting Tribunal should investigate. "Defiant selectivity of this kind is totally unacceptable."

It is also regrettable that the newspapers are not in communion in this. The *Age's* film critic made no mention of the awards ceremony but Barnowsky's Award with the editor, neither did *The Australian*. While some critics may have seen the ceremony direct and not known of Nise's later decision, surely a newspaper has an obligation to be aware of what went to air, not just of what the privileged few saw.

## AUSTRALIAN FILM FINANCE CORPORATION FUNDING RELEASES FEBRUARY 1990

### DOCUMENTARIES

**ENCOUNTERS OF THE DARK KIND** (90 mins) Roger Munkster (Film Producer) Roger Munkster: The economy of spiders is based on silk — one can an spider, a wasp, a lobster. Written by Jeremy O'Keefe. (Australia will be release and screening both at the time and home of spiders.

**FRONT QUARTERBACK** (90 mins) Joseph Film Producer John Thomas: The unconventional and adventurous life of Roger Gooden-Hicks, one of the first, successful women comedians. Working with Williams such as Thomas Mann, Robert Green and Lawrence Durrell, her career included such far spins, songlines, reviews, letters and film.

**GOODBYE MAN** (70 mins) David Ireland, Producer: David Ireland, David Ireland travels to the Kaffirs to come face to face with the biggest crocodiles in the country and to study their beauty and meaning and their significance as totems in Aboriginal dreamtime stories. Filmed largely from a cage the result is one of the most exciting underwater footage ever captured.

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Dear Mr Murray,

What a magnificent article on my late husband John Farwell. I just sent a copy to my daughter Mia with a note saying how happy he would have been. More especially, since it came from his own country. It was his dream to his last years to return to Australia. I am grateful to you for the tremendous research you have done.

I don't know why really that he has not been given more recognition. I think the recognition of a large family lived him in the latter film. Somehow too, a semi-forgotten script became an homage to him (I can make him good with re-writing and so on. And that worked often. The other night we ran *Where Danger Lies* it is absorbing and timeless.

Many good wishes and gratitude

MARLEEN O'BRIEN (JANET CLARK)

P.S. The original title of above film was "It's About Love for Julie", which was why I wanted to direct.



## OBITUARIES

### JOY CARILL

In 1955, the *Carey*, the Managing Director of Universal Pictures, contacted Clive Bailey and told him of a fellow young secretary with lightning skills who seemed to have his modern-age production. Soon after, Joy Carill joined the Southern International Company, working as secretary to Bailey.

Active, determined and good humoured, Carill quickly went her way into many hearts (Clive Bailey, for one, fondly nicknamed her "Mother").

But not content to remain a company girl, Carill pushed on, becoming involved in script decisions, and knowing/trying without control. She accomplished many feats, from changing daily production, first-class director and camera department reports to investing the shipwreck system which is still used throughout the world today. Carill would become respected throughout the film industry for her outstanding methods of production coordination and cost control. Later she would add producing and writing to her skills, and was an Anglo American Australian Writer Guild for her first and last Feature Film, *David*.

At Southern International, Carill became secretary producer on many features shot in the Cinema and film studios, including *David* the last feature Franco-Australian production, *The Discovery*.

Legendary actors, Hammer and Evans, and Lewis Thomas, and the CBS Television Network joined with Carill and Southern International to produce a 215 million series of radio-actor specials, giving Carill an opportunity to become heavily involved in the planning, casting, production and script development of what would be the most expensive television series made in its time.

Active, enthusiastic customer service representative, Carill maintained calm, found out problems, and had a knack of making things go better and smoother. She never faltered in her loyalty to the Australian film industry. But hard hit by the impact of television, Southern International eventually folded.

With Southern's demise and the sale of the Radio studio, Carill moved with Les Robinson to the new company, Western Film. They produced a 14-part television series, *Adventures of Gulliver*. Carill wrote a number of episodes and co-produced the series. The company later switched to documentary production, travelling in Tokyo for the 1984 Olympic in film a special on *Three Rivers*. It was there that Carill suffered her final heart attack.

After several months of convalescence Carill returned to work, leaving herself in Toronto, Canada, working as a member of Canadian and American Feature Film and a Canadian television writer.

During the late 1980s, Carill returned to Australia to once more again with Les Robinson. She started with *From a Southern Producer*, concentrating on her writing, and guiding a team of young writers in the world of reality series production. Carill treated dozens of newcomers who in later years would make their mark in the industry, including Lyn McEwen, Adrian Bond, Ben Milliken and then David J. Robb, who went on to produce *Caught by the Night* for Fox, which occupied twelve AIT weeks.

Carill later became producer on the *Happy* series, as well as co-producer on the *Feature*, *Nickel* (Spice), and two television series, *Barbie* (Spice) and *Shannon* (Spice). Eventually Carill achieved her life's ambition to write and produce her own feature film, *David*. Although it did not achieve great box office success, it did have a much-needed *Angus* Award for best original screenplay.

Secretary, secretary girl, secretary producer, writer, producer, Hammer and "Mother". Joy Carill was many things to many people. Her outstanding contribution to the Australian film industry and her fine leadership qualities will be missed.

ART GILBERT

### ARCH NICHOLSON

Director Arch Nicholson died peacefully on 24 February 1990, the result of a cancer stroke (leukaemia, ALL).

Nicholson had established an excellent reputation in the television industry, with documentaries such as *The Business* and *Screenwriting*. The *Flying Saucer* and *Speed* films were well known for his speed on location and his ability to get material under trying conditions.

Nicholson branched into the cinema with *Four Friends*, *Archie*, *David*, *David* and the comedy *Weekend With Les* (Comedy) "Drip of Feeling". The latter two quickly achieved a reputation in film circles as a stylishly made and delightful film romantic comedy.

Nicholson's early features, made during the heyday of the 1960s explosion, were felt by many as not for a true indication of what he could ultimately bring to the cinema. Unfortunately, he was robbed of that chance by his death at only 48.



SEA (JAMES SPARTO),  
ELSON (MARK HARMONE) AND PY  
(JENNIFER JARVIS) IN JOHN SEALS'  
THE ROAD HOME YOU

# Till There

*John Seals is one of the world's most sought-after directors of photography, his work having ranged from the Oscar-nominated **RAMBO** to **GOING IN THE MIST**, from **WITNESS** to **DEAR PERFECT SOCIETY**. Many new offers are piling up and Hector Babenco [**KISS OF THE SPIDER WOMAN**] wants him to shoot a rather expensive film set in South America. Seals is very tempted, but for the moment he has to put these temptations aside and finish making*



# Was You

his first feature film as a director, *Taxi To The Moon*. There is much riding on this adventure-romance set in the Vanuatu jungle, and not just for Seal. Apart from the \$13 million budget, the film is a showcase for post-1990s Australian cinema, for the producers (Jim McElroy in particular), for established stars, Mark Harmon and Jeroen Krabbé, and for relative newcomer Deborah Unger. **ANDREW L. URBAN REPORTS**

**M**ARK HARMOND plays Frank Pike, "an average sort of guy" from New York, who is summoned by his brother Charlie to the clutches of the Vannai people, only to find Charlie dead by the time he gets there. He meets the embittered Vir (Gerron Kribbe), who was Charlie's partner, and Vir's beautiful but unhappy wife, Anna (Deborah Unger).

It seems Charlie had used something about an old wartime bomber filled with Japanese gold that had crashed, but was never found. The search for the bomber is made the more intense by the growing attraction between Frank and Anna, the presence of the Vannai tribespeople and a couple of clever bushes.

Seale took a great interest in the final drafts of the script.

The conflict now doesn't lie so much between the blacks and whites as among the whites. We show the naive people as they are—naïve and dignified—and it is clear that it's the white men who don't fit into the jungle.

Seale also wanted to keep in balance between the action and the relationships of the three central characters. Producer Jim McClary has fond hopes that the film "will have the same sort of values as the great old Hollywood movies, like *Alphonsus*, *Walkabout*, *Tolland* and *Man of War*—real characters and real situations".

For Seale, the biggest challenge has been directing performances; he is a good listener, but he also has a vision of the completed film.

I learnt from Peter Wilt that the scene you're shooting is not the movie; it is before and some and is followed by another. You play a sort of Memento to your mind to determine what kind of pace to maintain.

Seale and his director of photography, Geoffrey Simpson, had many discussions on the film's look, prompted no doubt by Seale's own experiences. "All I ever wanted from the director I've worked with was to talk to me about what look they wanted", he says. This time, he made sure he didn't fall for his own DOP. Says Simpson:



John told me very clearly what he wanted. He even described several specific shots, like black faces floating in the rain... He wants almost a documentary look, with lots of cuts and montage-like grabs of images.

The shots are largely static, with the action inside the frame, but there are two-erase shots, and some tricky underground sequences around the sunken bomber, which was specially built and sunk in the shallow waters that once housed rich coral reefs—that is, before the last cyclone.



Despite all the planning, unexpected things will always happen and one has to be able to adapt. "There are things I call lucky mistakes—gifts from nature. Especially with these villagers", says Seale, as he nods towards the Bani people scurrying to their newly built village outside Wia.

The Bani people had been "imported" from the Protector island in the northern region of the Vannai archipelago, after lengthy negotiations, which Seale assumed. He had been there in 1982, filming the extraordinary land-dives that are unique to the Bani people, in which several men of the tribe hurl themselves from various heights up solitary masts, from a specially built sacred tower, once a year (usually in April). The diver comes to within an inch of touching his toes out on the ground, stopped short by carefully selected and measured vines tied to one ankle.

The tribe agreed to participate in the film as the villagers in the script, and also to assist with the land dive—highlighting one that features the once ordinary





on the boat throughout filming.) The village only took four weeks to construct, using local Melé craftsmen.

Around a small rise in the other main structure, the house where Vic and Anna live, a sinking building beneath a giant banyan tree with a thousand roots growing up together to form its main trunk. The house is framed by "Mount Hope" and is aged together with a scratchily decayed facade. Its production designer George Laddie spends and poy "The hill and the banyan were dictated what we should build," he maintains. Indeed, "Finding the right location was the first thing we had to do."

The task was largely the responsibility of local producer Tim Standen, who surveyed much of the South Pacific. The house is contemporary, but with gentle echoes of the colonial 1940s. "There's something less than 50 years old in it," says Laddie. "We brought it all out from Sydney: polished wooden rooms, cabinets... We avoided plastic altogether."

The house was built for about \$70,000 in six weeks, much to the amusement of the local population, so when this seemed like an overly basic. But then it was not built in law, as foundations (poles are made of coconut trunks—free and available, but subject to rotting. "It's great," says Laddie) are with a grin, "A structure of the white man's says."

In the film, Vic had built this house fifteen years ago. Then, after independence, all land ownership reverted to the Vanuatu people, with a lease for the occupant. It was the event that began Vic's deterioration into bitterness. It was then that charged an appealing man, gradually eating away at him, into the desecrating work he is today.

Charlie, Frank's brother, was his

partner, and lived in a smaller adjacent house. They had a cocoa plantation, having bought the place for a dime. Yet all this time, Charlie was actually looking for Betty Bonder, the \$200 bomber with the golden baggage. Vic had given up hope. Finally, when Charlie does find it, he doesn't tell Vic; he can't trust the man, and he, Charlie, has lost interest since he knows it belongs to Vanessa. "We would try and steal it."

All this happens before the story of the film begins. It's the background to the action, and to some of the characters. The other thing about Vic is that he is so possessive of his wife he keeps her virtually imprisoned. She even tries to escape—and Frank's survival on the scene is only thanks to this explosive scenario.

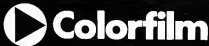
Till There Was You came out and yet it isn't both Jim and his brother, Hal McElroy, agree that Australia should be making low-budget films, under \$2 million, or bigger-budget films, such as this

—nothing in between. The rationale is that a low-budget film with a good script has a better chance of competing on even with a mid-budget film. And a big-budget film can accommodate the extra elements that can make it viable internationally—if not highly profitable. Standen, as Jim McElroy points out, Till There Was You is being made for about half what Hollywood could do it for.

The one question McElroy can't fully answer is why Australians haven't made a good-old adventure movie before now? "I really don't know," he says. "But we didn't sit down and try to find the gap in the market." Hopefully, they have found it.

ABOVE: LINDA BART OPERATING A FLYING BOAT IN A SCENE OF THE NEW TILL YOU. BELOW: VICTOR AND THE FIRST BEAST BEAST WORK. THE FIRST BEAST WORK.





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# Hal and Jim McElroy

*Hal and Jim McElroy are two of Australia's most prominent and successful producers. Their first feature, THE GALS THAT ATE PARS (Peter Weir, 1974), was at the near start of Australia's much vaunted film revival. Their second film\*, PICNIC AT HANGING ROCK (Weir, 1975), was a breakthrough success, locally and overseas. Their third, THE LAST WAVE (Weir, 1977), was the first to attract major American studio investment.*

*The 1980s began with similar success. THE YEAR OF LIVING DAMCROCKERS (Weir, 1982) was in many ways a consolidation and re-affirmation of the cinematic philosophy of their production entity, McElroy & McElroy. It is a bold film, aimed squarely at the international market and utilising the drawing power of the Australian star Mel Gibson, and rising American name, Sigourney Weaver. The film also used other international elements (such as composer Maurice Jarre), as well as globally-recognised Australians (director Peter Weir and scriptwriter David Williamson).*

*The rest of the decade has been more diversified for the McElroys. There was, at the time, the surprising move into television, a move that pre-figured the later cross-over for Kennedy Miller. THE LAST FROSTING (Susan Winter, 1986) was an American network breakthrough and RETURN TO ENNIS, mini-series and series, a world-wide hit. The features have left less of a mark, ranging from ROMANCE (Russell Mulcahy, 1983) to MURDER, SEX & AVOID (John Eastway, 1984). But McElroy & McElroy has big expectations of its latest feature, the \$13 million TAXI: TRANS WAS TOO, the first feature of acclaimed Australian cinematographer John Seale.*

*The McElroys were first interviewed by CINEMA PAPERS in the January 1973 issue, and again after THE LAST WAVE. In many ways, these interviews are a record of the production and aesthetic issues of the time. This interview, again conducted by Scott Murray, is no exception. In Part 1, the McElroys examine, at times provocatively, many of the central concerns in filmmaking in Australia in the early 1980s. In Part 2, they look back to their past successes and forward to hopefully those of the future.*

\* Produced in association with Patricia Lovell.

## V. INDUSTRY AFFAIRS

### 1984

Since you were last interviewed for *Cinema Papers* in 1977, the major change in the industry was the introduction of 1984. What is your perspective on 1984, the places and moments?

**jm** We have built the film industry up and made it solid, turning it from a cottage industry into a business. That is a plus.

Clearly, though, that business became too big. Too many films were made and millions took over. From a commercial point of view, the revenues got enormous, as you would expect. There were some good films made, but there was a lot of bad ones, which harmed the international reputation of the industry.

**hal** At the time, we had some gross reservations, but we chose not to voice them. We thought that we would seem to be selfish because, at the time, 1984 was perceived to be a wonderful thing for the industry.

**jm** We consciously adapted a low profile and didn't speak about 1984, because it is so easy to knock.

**hal** It did give people lots of opportunities and we hoped, along with everybody else, that these opportunities would produce a Second Wave of actors, writers, directors, etc. But the sad conclusion is that it didn't. The saddest conclusion is that there is an inverse relationship between the ease with which you can get money and the absence of genuinely talented stars, directors and writers being thrown up.

Some would disagree, arguing that the real benefit of 1984 was it broke the stronghold the Australian Film Commission had which favoured a certain group of established directors. 1984 gave a chance to many new people, most of whom were disappointing. But if you look at the French or American film scene, the most applauded Australian directors of the late 1980s are new people who came out of 1984. Campion, Bennett, Hillcoat...

**jm** I didn't see it that way. I mean up. I recognise those names as being new talent, but I wouldn't have thought they were the product of 1984.

**hal** They would have come anyway because they're talented.

But look, it is real easy to criticize what happened and there is nothing any of us can do about it. It happened. We all have to live with



the consequence of it, and there really is no point in regretting it.

1984 was not as beneficial as everybody hoped, and certainly not as the politicians wanted it to be, but it wasn't a complete disaster. For example, we made it so, so was *Cocoon* and *Damage*, *Return to Eden* and a lot of good Kennedy film stuff. On that level, you have to ask, "What's the regret?" The only regret, I suppose, is lost opportunities. As for waiting for the Second Wave, maybe out of the 15 million people we already had more than our fair share of "stars".

How seriously did the disappointing 1984 films damage the international reputation of Australian films, particularly in the U.S., where people put up a lot of obstacles for films that turned out not to be great comedies?

**jm** Most of the people who put up obstacles in America were not that competent anyway. So they got what they deserved.

I mean that slightly wrong as checks. Yes, yes, these films did do a lot of harm. At the same time, there was the legwoman in *Cocoon* and *Damage*. That has made it easier for acceptance in a mainstream sense.

**hal** 1984 has to receive credit for that. *Damage* was a product, a result, of 1984 and it was an interesting success. So, arguing on that film alone, it paid everything back, all the debts. Perhaps the regret is that we managed to lose a lot of the comedies that we had made into the market generally by making bad films.







the paradox is that all those young Turks of the 1970s are all middle-aged now. Unless we encourage the young guys and women, we are going to be lagged.

**How do you get costs down? Do you re-negotiate awards and return to the study of a six-day shooting week and cancelling those ridiculous tea breaks?**

**HAL:** That would be good, but it would only go some of the way. To any mind the answer is in working faster and more efficiently. We have got all slack and let business and unprofessional behaviour appear on the set. You know we shot *Get Out the Patton* four weeks. *Planes in Fire* and *Last Minute in Paris*.

Now, if you were to ask some of the directors or cameramen around those days to make those sort of fourteen-foot or seven-foot in, they would simply say, "Not possible." But it is possible, we did it. We can't all have forgiveness here, ourselves included.

The American style is to have high-paid people and have them go very, very fast. There's nothing wrong with that.

**JIM:** I agree entirely with Hal, productivity is the issue.

**HAL:** Let's also remember the change from six days to five days occurred at the height of 1950s activity. Everybody was working flat out and they were not having "the home life" they wanted. Today, when the production rate is maybe half what it used to be, I doubt the technicians out there would be anywhere near as supportive of the five-day week. What people want to do now is work.

One of the problems with awards is they tend to be cast in concrete. If we had known an industry that all these networks were going to go into technical bankruptcy, would we all have agreed to

the idea of going from a six-day week to a five-day week? The answer is probably not. We are now operating in an economic environment where you have seen major change, yet we are bound by an award formalized in a completely different environment.

Now, I am not necessarily advocating that we should go back to a six-day week, but I think that it behooves everybody in the industry to start thinking much more flexibly about everything we have been doing. We have to regain that exciting and adventurous desire to be flexible as an industry.

I was staggered to hear that a friend of mine, who is one of the best television cameramen in America, was shooting pilots in Los Angeles on a flat 12-hour day, five days a week. He was not getting overtime, nobody was. If they worked in excess of 12 hours, the production manager might slip them \$100. I thought, "My God, that is what we used to do in Australia ten years ago." But somehow we began to think it was more "professional" to do it another way. Consequently, we shot ourselves in the foot.

In Australia they've realized the lessons we once knew but have now forgotten.

**JIM:** And how many days did they shoot the pilot in?

**HAL:** It was 20 days for a 90-minute movie. Now, that's very efficient shooting and their aren't many directors in Australia who could do that. But that's how the American industry survived. They didn't say that everybody had to go on half salary; they said everyone is going to have to work faster and harder. That's a challenge the American industry has responded to, particularly in television.

## THE ROLE OF SPAA

You were back active in 1977 in setting up the Independent Feature Film Producers Association (IFFPA). Could IFFPA, or SPAA as it became, have done more to control costs? Can it now be instrumental in adopting what you see as the solutions to the industry's problems?

**JIM:** We were some of the founding people of IFFPA, but we became disillusioned with the way it was going in the middle of the 1980s period. So, we sort of let it loose. But we want now to try and get more involved, because we do see a leadership role for SPAA in trying to reinvigorate the industry.

**HAL:** The most active members of SPAA got caught up in 1980s and didn't pay enough attention to the very sorts of concerns we are talking about. We did a "Christopher Reeve", our eye left the ball as we rushed around making money and money. We did let a situation develop which we now have to correct.

I do think SPAA should have been more responsible, but I don't mean the executive, rather the membership. We all let someone else worry about the problems.

One of the personal problems with SPAA is that it has a broad cross-section of representation. It has something like 170 members who range all the way from those making corporate videos to people making \$10-15 million features. There is, for instance, a divergence of opinion within SPAA as to what is Actors Equity's policy on imported actors. Some of the more successful-looking SPAA members actually agree with Actors Equity, while a much larger section disagrees. So when the one organization you have a lot of conflict.

What I am hoping is that the hardest economies times are going to force people to look at things in a much more realistic light, to be more flexible and pragmatic. This so-called principle of defending Australia's cultural integrity has to be examined in the full light of the new economic dawn. I don't think it is appropriate for any





REPORT BY SCOTT MURRAY

# TRACEY MOFFATT

## NIGHT CRIES A RURAL TRAGEDY

*In a world where most film directors seem content to blindly record people talking, it is refreshing to find filmmakers concerned with image and sound, who realize that what ON SCENE can carry meaning more perceptibly than mere words can.*

*In 1986, Jane Campion drew international acclaim at Cannes with her startling visual *Passion*. This year, it could well be Tracey Moffatt with her new short film, *Night Cries: A Rural Tragedy*. It is a breathtakingly visual film, shot entirely in a studio — a sparse narrative suspended in an abstract, surreal space of artificial light and sound. It attacks and disturbs with its blunt political advocacy and touches emotionally in its gentler moments on faltering human relationships. It is proof of a new Australian filmmaking sensibility at work.*

NIGHT CRIES visually begins with a Singer (Jimmy Little) crooning "Royal Telephone", a religious song promising God's personal attention to everyone's needs. In this film, the principal needs are those of the Australian Aborigines, whose time since the white settlement began has been, among many things, a battle to retain cultural and spiritual independence in the face of powerful white repositioning.

Thus, while in tone the Singer's voice is soothing, his very presence resembles one of the men of the mission school, where black Aborigines were re-educated and re-clothed in an attempt to make them more "white".





CLOCKWISE FROM TOP LEFT: MERYL STREEP (JANE HARRISON) AND ELIZABETH CULLIS (MARTIN LANGTON), THE FORTUNE TELLER (WENDIE AND MARGARET DAUGHTER); THE DAUGHTER (DEB KERR) AT THE FORTUNE TELLER (MARGARET DAUGHTER); THE DAUGHTER (DEB KERR) WITH AN ATTEMPT AT THE "SOCIAL TELEPHONE" (MERYL STREEP AND CULLIS) FROM THE FILM; THE FORTUNE TELLER (ELIZABETH CULLIS) AT THE BEGIN OF THE OLD MOTHER (THE DAUGHTER) (MERYL STREEP)

A parallel explication of that time was forced adoption, where black children were placed in, and raised by, white Australian families (usually middle-class). Thus, the black child-white mother relationship in the course of *Night on Earth* becomes symbolic of the wider Aboriginal-white relationship.

After the oblique song is cut short, the film tracks to a middle-aged Aboriginal woman who is musing what one pretenses to be her aged, adaptive mother (there is no dialogue, no names and only a glimpse of photographs in her) in this relationship? The Old Mother (Agent Harbuck) is incontinent and near death, and awaiting death. She is surprised when a come continuous punctuated by wheelchair visits to the outside too and by field sleep. The black Daughter (Marna Langton) waits on her every need, with a resigned selflessness and, at times, a total lack of personal anger. Unable to free herself from this august fate — perhaps the best too duty bound — all she can do is to wait for the Old Mother's death. The frustration of that is shown when she sits outside the too and silently mulls the bundle of the basket on which she is sitting.

During her longing of the Old Mother, the Daughter has memories of her youth. As she toils herself with a slowly running horse, she recalls a few being tied to her pretty dress, of another to her hair. As the water runs down her skin, it is as if she is washing away the attempts of white society to make her dress and behave as white.

A later memory, and the most painful in the film, is of her and two boys (her brothers) at a rocky beach with her younger-looking Mother (Elizabeth Cullis). The children was surprised at each other while the Mother starts out to sea, children to and perhaps unremembered by the children. She then disappears, as if having fallen or jumped from the rocks, and the Daughter begins to cry. The seaweed around her neck has now heavily turned into what looks like magic tape, along and lengthening in the way it tangles around her neck and won't pull away.

One knows the Mother can't have drowned, for one has seen her on old age, so her "disappearance" is strange and something. It is also the one moment where the Daughter, at any age, seems to have a need for the Mother — a need based on a fear of loss.



This connection strongly with the painfulness and its death-defying scene. The Old Mother has died on the ground, beside her is the Daughter, curled in a fetal position. As a baby cries mournfully on the soundtrack, one experiences an intense sense of loss at this new broken bond between mother and daughter. So even though the Old Mother is perhaps symbolic of white oppression, Mother portrays within this troubled family love that has not been extinguished by the details of the past.

This is not to say that the white presence in the film is not in many ways shown quite harshly. After the opening fragment of song, the camera tracks across a stylized view of the Australian outback to the Daughter's reaching a tourist brochure on the South Moller Island resort: sacred land becomes a casino. The camera then tracks in track toward the Old Mother, past a table strewn with dinner, food, and processed food versus blacks being naturally off the land. Thus the Old Mother also wears a ghastly hard support and reinforces the view of whites as a decadent, dying race (a view normally the first white settlers held about the Aborigines). There is also the Old Mother's incontinent, suggesting a white society clogged by its own excesses.

The image is tough, no doubt cruel, and the further one probes



the spirit images, the darker the vision becomes. It is hard to imagine the film not unsettling, not stirring emotions, whenever it is screened.

♦ ♦ ♦ ♦ ♦  
Night Owl' director, Tracey Moffatt, studied filmmaking at the Queensland College of the Arts in Brisbane. Moffatt:

It was the only place then in Queensland where you could do a practical filmmaking course. It was not a formal course, like at the Film School [AFTRS], but much looser. It had the loose engagement and made some student films. But I would a want anyone to see them. They're just nervous like, 'Go outside and film on the documentary' or 'Here is a piece of music, go and put images to it.'

The great thing about the course, and we didn't have fabulous writing lectures like the kids get at the Film School, was that they pushed an appreciation of film history. Ninety per cent of our time was spent watching films. It gave me a good grounding in film history, which has been very helpful. I'm glad I learnt filmmaking at an art school.

Moffatt graduated in 1982 and moved to Sydney. The first film she worked on was a documentary about the Gove moonwalks Gapan protest in Northern Territory. Made by a group of black filmmakers, *Ganempe Ngpe* (a Queensland Aboriginal term for 'we fight') was not a rewarding experience. Moffatt:

We had fights amongst each other because some people in the group didn't like the tone of the film. They thought it showed black people in not too positive a light, like getting arrested and selling to cops.

I don't really want to talk about that because nothing very really happened with it. A \$64,000 grant from the Australian Film Commission went down the drain and the film is sitting somewhere with my head at home. The experience basically pissed me off and I don't want to work as a collector on films any more.

Moffatt then worked in Sydney on a multi-phased plan, including on other people's films. She wrote her first screenplay, which was for *Not Coloured Girls* (1987), and received a grant from the Creative Development Fund to make it. The film is a confronting look at the plight of urban Aboriginals today. It effectively overlays images of black girls on the screen at night in Kings Cross with a color-over of early white scenes on the Aboriginal people. The film drew rather criticism from fellow blacks for, again, showing them in a poor light, the black girls in the film being portrayed as knowingly selling white men for the sake of a night out.

In some ways, *Not Coloured Girls* perfectly uses the deliberate artificiality of *Night Owl*,acknowledging the documentary-realist tradition for a surrealist edge. At times the film seems too hard to effect (the image of the glass breaking over the white women painting achieves less than it attempts) and the credit roll is not always as confident as the technique. But it bravely mixes a variety of filmic styles to striking effect, and in looking at the Aboriginal people's past and present it offers quite disturbing.

Since *Not Coloured Girls*, Moffatt has made *Weekend* (1987), about the Aboriginal and Islander Dance Theatre, and a film on AIDS for the Aboriginal Medical Service. She has worked on commissions for Film Australia and, in 1988, directed part of the SBS series, *A Change of Face* about the lack of positive representation of black and ethnic people in Australian

films. An inevitable question, then, is whether Moffatt feels she has an obligation to make films about Aboriginals. Moffatt:

When I sit down to write a script, I don't think about how I am going to represent any original characters. But I am very conscious of what has come before me.

When I was studying film, I looked at a lot of late-1970s documents over, including *My Darling to me* (Angelo and Jan Lene) as well as *Wrong Side of the Road*. They are very good films for their time and they perhaps even inspired me to become a filmmaker. But I don't feel the need to copy things or make representation. Not all black films have to be like that. Not all Aboriginals feel I have the right to be over-represented any more than.

I have a lot to do with the art scene in Sydney, more than with the film scene. I enjoy working with people who are not film people, like Geoff



Wray, a video and, again, a writer and photographer. I always work with him as my script editor because he is always reminding me, through his own work, that making a film can be broken. For example, in *Night Owl* Geoff originally had a sequence where you see the old women die. But Geoff said, 'No, you don't have to see it, you are dragging it out too much. Cutting is too hard to do enough.' It's good having someone like that to stop you from becoming dubious.

While working on *A Change of Face*, Moffatt began career across Charlie Chappel's 1988 Australian feature, *Jahia*. Moffatt:



THE WHITE MOTHER AND BLACK DAUGHTER  
AT THE MUSEUM OF MODERN ART, NEW YORK

I really like the set, which is this homestead interior. It is very American, very domestic, from the era when Australian films were trying to be like American westerns – even down to the landscape and music. So, I decided to recreate the set in a film.

I then took two of the film's characters, Jedda, the black woman, and her white mother, and aged them as if thirty years had past. In the original film, Jedda is thrown off a cliff and killed. I wanted to resurrect her, and place the two of them back in the homestead situation, living out their days.

But as I developed the script, the film became less about them and more about me and my white female mother. I was moved by an older white woman and the script became quite a personal story. The little girl who appears in some of the flashback sequences looks a little like me. That was quite intentional.

While *Jedda* was a starting point, Moffatt is reluctant to write in the connection for fear of people looking to *Jedda* for cinema's *Night Cries* blueprint.

If you just look at *Jedda* that I've copied, that sort of artificial material that as far as technique goes, I created my own. In part it is a reaction to a lot of Australian films where there is an obsession with photographing real landscapes. I'm not particularly obsessed with landscapes, and I like to think I can create my artificial version of it.

I am also very influenced by my photography, where I like to work in a studio situation, creating tableaux. I wanted to do the same with *Night Cries*.

The art director, Stephen Curtis, was theatre person, and when I like about his work is on stage. On *Night Cries*, he was inspired a lot by looking at some early Albert Manguerra pin flags, with their faded pastel look. I didn't want the chocolate box, saturated look that a lot of Australian films have.

We also used Agha, a European film stock, to get that softer, more pastel look. This concerned actor John Waters, the cinematographer, who was used only to Kodak and Fuji. Now he and everyone is content about the results.

Another influence was Japanese cinema. Robespierre's *Kisumu*, for example, was all shot in a studio. As far as the shiny floor surfaces, they came from my looking at Paul Schrader's *Midwinter*, where excerpts of Mishima's writings are illustrated by very staged on-stage set-ups. Schrader was influenced, I suspect, by Japanese cinema, *Bunto*, where they work a lot with reflections on a stage. He didn't go for realism at all, and I wanted to try and do the same thing. And if you are going to go artificial, go all the way.

*Night Cries'* highly stylised soundtrack is also unusual for an Australian film, where the role aims seem to be close-sounding dialogue

## TRACEY MOFFATT

and highly inappropriate music. There is rarely if ever an attempt to convey thoughts and feelings through sound, and Robert Finnson's reaction that one should, wherever possible, replace an image with a sound would go down to me as a raging heresy. But not to Moffatt, who has, with her sound crew, wrought a wonderfully comic and disturbing soundtrack, one that at times matches imperceptibly with the images and, at others, comments perceptively on them. Moffatt:

The soundtrack was by Deborah Pritchett, who is a radio artist. She is also a soundscapist artist who performs in pubs around Barry Hills at three o'clock in the morning, dressed in leather and crawling around a floor clanking a rattle. She's really into music and the sound at the beginning of my film that sounds like crump monkeys is actually a woman clanking. It was recorded in Haiti in the 1980s during a wooden ceremony.

Sound is so important. Often when I'm writing a script I think of sounds first.

I also did this film in mono as Dolby stereo can sometimes be too pretty, with sound coming all around you. I didn't want that as it can take away from the intensity of a film. And it really is an intense piece. Some people have said that I should have had our transplants in underwear walking out at the end.

When the issue of the film's black-white politics is raised, Moffatt discusses herself from such a reading. Moffatt:

I would like to think, to use a cliché, that my film is universal, that it isn't particularly about black Australia and white Australia. If about a white's long misdeed and repentance – she is very sexually repressed. It could be the story of anyone stranded in the middle of the desert trying to look after their ageing mother.

American audiences understood it very well. They really liked it. It didn't matter that they didn't know the lead actors was Aboriginal.

When pressed about the film's ending, which some may see as saying that Aboriginal rebirth is conditional on the death of many of the prevailing white-black relationships, Moffatt smiles gently. Moffatt:

Umm, sure. I wanted to end the film like this, leaving the Daughter as an emotional scar, and then bring in Jimmy Little with his happy song so that it would grain even more. He often has Christian healing, which can be so unconvincing and inappropriate at times.

At the same time, I don't want to make fun of Jimmy or his Christianity. I present him as he is in real life. He is this smooth, soothing character who appears every now and then to pacify the film, but, in fact, he's not really working at all, but getting. It's like something familiar which turns into something horrible.

■ ■ ■ ■ ■

Now that *Night Cries* seems assured of critical recognition around the world, what are Moffatt's future plans?

I just got a grant from the AFC to write a feature film. That's next, and hopefully I'll get some money to make it. I haven't started yet but I feel that confidence about it, even though I haven't written a feature screenplay before. I come from a short-film background and it does occasionally occur to me to think about having to make one idea for 90 minutes.

Well, I want to try it. Making a feature is not something I feel I need to do, but I would like to try. It should be very challenging. ■

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## Independence with Dignity

# 'Struck by



ABOVE:  
DIRECTOR GARY DONARADZKI  
AT LEFT WITH ACTORS BRIAN FROUD  
(LEFT) AND GARY DONARADZKI  
(RIGHT)

One of the Australian films going to Cannes this year is *Struck at Leavenworth*, a \$2.8 million production from Adelaide, directed by Polish filmmaker Jerzy Donaradzki, and co-produced by Terry Charvatik and scriptwriter Trevor Farrant. This year's festival will be important for Australian films as productions emerge restructured from a base of tax-concession finance to a more commercial mixture of funding. *Struck at Leavenworth* is one of the new films completed during this uneasy period, a comedy about independence and dignity set in a workshop for the mentally handicapped.

The film mixes professional actors with non-professional disabled adults, known as the Heartbreakers. Their supervisor, Rennie (Garry McDonald), is challenged by a new physical education teacher, Commissioner (Brian Froud). Commissioner's enthusiasm and idealism is not what the cynical, world-weary Rennie needs but may help the workshop survive. Their conflict is based on the classic antipathies of cynical experience and youthful optimism, and caught in the middle are the Heartbreakers, defenseless and unwanted by a society that prefers to hide its problems away from view.

For four days in November, Hunter Cordaivy was on the set of *Struck at Leavenworth*, where he saw some early scenes between Garry McDonald and Brian Froud, and spoke with writer-co-producer Trevor Farrant and director Jerzy Donaradzki.



# Lightning'

Thursday  
9

November

Beacon House, on the western side of Adelaide, just outside 'Kalamunda', is sheltered workshop. It is a midsize stone building overlooking the sea that at one time was a school, and then a hospital. It has corrugated high ceilings, and that afternoon its corridors lead to the sounds of a film crew setting up equipment, actors in costume reading or playing cards, bathrooms that look more like places of medical ritual, perhaps a nursery. At the back and toward side is a brick extension and a dry brush hedge enclosing a small grassed courtyard, 1980s attempts at modernism: what really is a noisy building in decline. Behindward is described in the script as "a place in our waste, for people on our waste". There is an awkward gap between the building and the beach which reads "trade proximity with dignity", misapprehended but no less deflation for the mistake. It is the symbolic entrance to the world of the Heartbreakers.

In the workshop, the Heartbreakers make low-burn for the Christmas market, put brochures in envelopes and produce small wooden rocking-horses that balance on the edge of tables. It has a look of stability order with tables covered in boxes, stacks of envelopes and rubber bands. Here the simplest task will be an achievement, an expression of hope that the employees do have a role in society, a function with even some economic possibility. But it is in charge of this uphill possibility.

The first scene after lunch brings out the film intention in this idea: each production-line work denies the individuality and continuity of the employees. Can such mentally disabled people be citizens? It's not a concept readily accepted by Noel (Henry Sellers), a hunched figure in khaki overalls and with protruding ears who seems to be a manager and not a maker of ideas and balancing horses. A crisis is reached when the over-suspicious Renée finds some wood shavings that betray Noel's artistic ambitions: he scripts meaningless broods. For the audience, it will be an early introduction to Renée's managerial style, and Cammison's first gathering of support amongst the Heartbreakers.

For the Heartbreakers, however, the scene has another dimension: the script requires Renée to hit Noel over the head and warn him off his creative endeavours. In rehearsal, director Jerry Duganowski sees this scene as the monster and makes it a raw scene, with possible adverse implications for the film. But writer-co-producer Trevor Farrow, who is on the set, reads Duganowski's attempts to soften the blow by inserting it shows Renée's frustration rather than humiliated tendency. The moment is made more poignant by the fact that Noel's disobedience is creative, not destructive.

It takes 1 minute 45-seconds to get a take, and, while the crew sets up for the first of three close-ups, Duganowski talks about the differences between making films in Australia and Poland.

This education is better equipped, with all the small elements which create what I would call a film education. The language more efficient, the camera is very good - not in London, but a technician - and the actors are available for as long as I want them, whereas in Poland they'd often be employed



JACQUELINE MUNDRAHL WITH THE FILM DON MOTT  
(JERRY DUGANOWSKI) JOHN/JOHN DON MOTT  
(JERRY DUGANOWSKI) JOHN/JOHN DON MOTT  
(JERRY DUGANOWSKI) JOHN/JOHN DON MOTT  
(JERRY DUGANOWSKI) JOHN/JOHN DON MOTT  
(JERRY DUGANOWSKI) JOHN/JOHN DON MOTT

# 'Riders on the Storm'



THE FIRST AND SECOND SHOTS OF THE CAR CRASH...

doing a play and a film at the same time. Sometimes when I was filming I had to stop shooting at 3 o'clock because the actors had to leave, but the greatest advantage is a shooting ratio of 18:1.

However, the pressure of time is greater here. Instead of in Australia time is more expensive. So, in 90 days I have to do what would normally take 50 or 55 days.

That efficiency will mean Demarellaki can shoot three close-ups in the next 35 minutes. These will be the flash-points of the confrontation between Renne and Wood.

Demarellaki works patiently with McDonald in the cold, cramped workshop, discussing at length the motive and intention of the simplest words of dialogue ("Burn it", "I said then"). It's a method that will be repeated over the next five days, a way of working which relies not on a storyboard but with director and actors blocking out the movements, reacting to the implications and needs of the dialogue, gestures, etc., before making any decisions about framing and the camera position.

"I prefer to look at the actors and not at the monitor", Demarellaki explains, "because when I look at them on the monitor all I get is a cold message. Actors produce an energy and I think it's always better to look for this directly in their performance."

The next scene, described by Demarellaki as "a very difficult shot", begins in the small courtyard at the rear of the building, and then follows Renne and Cammarino along the outside of the building to a large palm tree near the entrance. Outside, the full force of the wind coming off the sea makes everyone quickly put on warmer jackets.

To link these three dramatic moments in such a long camera movement is ambitious and fraught with problems of language, interposition and camera logic. "We have to create a rhythm really from the scriptwriter", Demarellaki says with good humour, loud enough for Farrant to hear.

For the next hour, discussions among Demarellaki, Farrant, director of photography Van Solari and first-assistant director David Wolfe-Barry centre on the camera and the possible double meanings of the dialogue. The scene has two sexual references which have to be kept in balance. Renne's blushing after the retarded Gail (Briery Williams) walks into the shop; and Cammarino's challenging a retarded adolescent, Kevin (Brian Logan), in a comparison of penises by the palm tree. The fifty-minute track will link these two moments, but Demarellaki shows that his faith in the track the dialogue between Renne and Cammarino is unforgotten rather than inherently connected to the movement. Demarellaki feels the scene needs another reason to be entertaining. It takes 90 minutes to find this element - the hand movements of Renne and Cammarino as they open their truck-suit trunks - and then eight takes in quick succession in close shots of the magic, and the light, vapourous.

## Friday 10 November

The first production conversation with Demarellaki once he's had given something like: "What circumstances do you want and how many sets up?" "I can't tell you that," he replies with the actors, but we'll probably start with a small track." This way smiles get broader when, an hour later, he decides to use a "big crane" as well as the track. Demarellaki means a dolly, rather than a large crane, but the misheard meaning causes its own moment of panic with line producer Sue Armstrong perpetuating the tension between art and finance.

The first scene for the day will be outside at the entrance to Elocourt House, where Kevin's father, Mr Jeffrey (Don Barker), will bring his son back in Saltmarsh after a home visit and meet Cammarino for the first time. By contrast with yesterday's long track, this should be easier.

Though Demarellaki has planned as much as he can during the very short pre-production period, he is thinking on his feet and has to adjust his sense of the film to each location and scene, bringing out "the dynamics of the actors" rather than imposing a vision upon them through the camera. This is an important distinction because he often starts supporting actors for the first time just before shooting and must react quickly to the possibilities they present. Don Barker is a good example. Getting out of the car to deliver a crucially accurate impersonation of Renne's distorted speech ("He's too thick to remember anything"), he towers over Brian Wrentham and, by tilting the camera up, an unforeseen joke against Cammarino is extracted from the decision to cast such a tall actor. "I have to create the aesthetic for this film from the reality I'm given", Demarellaki says. "I'm looking for something which I feel is important for me to tell an audience, and the style will be a natural part of that, but inside the story."



JOHN DEMARELLAKI AND VAN SOLARI (LEFT) WITH THE CAST OF 'RIDERS ON THE STORM'. AT LEFT, LINDA OF THE STORY OF AN ACTRESS (DON BARKER) STEPS OUT OF HIS CAR.

At 10:55, the film returned a over and the "single scene" has become artistically complex. There is a quick re-write of some dialogue, while behind the set a row of Heathbreakers and their families are sitting patiently, watching the multi-take process of filming the opening of a car door.

By 11:00, there have been six takes and everyone is keen to get to the next scene which uses the Heathbreakers as a group. Part of the interest in *Struck by Lightning* is filming with the Heathbreakers. As actors are the sole (or unknown) element in filmmaking, then working with the Heathbreakers is unique, and takes the film even further into the area of improvisation and risk.

For the close-up of Jeffries getting out of the car, there is an intense continuity discussion between Domarevski and Sokol. The tension rises when Domarevski sees two thaps on the horizon which he wants in the shot. In a low-budget film you take any extras you can find, and "thaps for three" will quickly become the slogan for the shoot at Eascourt House.

By 12:15, after a rehearsal and a small change of camera position, several takes are good but ruined by rapidly moving clouds, planes, or both. Sitting beside Domarevski after Take 3 is cancelled there is a sudden silence. Domarevski has slumped in his chair while a concerned Sokol looks on. Under this level of pressure it is difficult for any director to hold on to a vision of the unmade film he sees in his head.

Despite the cold wind, a row of Heathbreakers and their parents still sit waiting on the lawn. Their patience is extraordinary. By 5:00 their lunch has come. The parents will drive up to the front of Eascourt House as Kevin's father leaves. Domarevski decides to shoot in one shot, coordinating three cars and ten people, most of them Heathbreakers who must run towards and then past the camera.

The schedule then focuses on the film of two major scenes to be shot today. Heathbreakers on the beach. Domarevski decides to shoot the opening scene in one take, with a perspective from infinity to close-up as Remee and Camille lead the Heathbreakers from Eascourt House across a narrow bridge to the beach. He places the camera at the beach end of the bridge so the shot will show a single-file, multi-coloured parade of Heathbreakers carrying sporting equipment. Leading the procession will be Remee and Camille, but, as Farrant explains, the shot has risk as well as comedy:

Camille's up her bus to first establish what they're capable of. We have to do some aerials [testing, counter-industry evaluations, bring them down to the beach and put them through this long commando course. He's getting further and further ahead of the Heathbreakers carrying the equipment. By the time he hits the beach and turns around, they're exhausted just from carrying the equipment.

Farrant explains why there have been no rehearsals for this shot. "It depends entirely on their ability to pick up what they're supposed to do. We may have to march them across the sandhills a few times to get a take."

By 4:00 the crew is setting up the second shot in the sequence when the line of exhausted Heathbreakers will cross the sand dunes. Out of the shelter of the dunes, the wind and sand hit into a crew, actors and equipment. This must be one of the coldest beaches in Australia, and by 5:30 the pressure is on Domarevski to finish quickly by shooting in the few short moments between fast-moving clouds. The quick pace – five takes in less than ten minutes – is difficult for the Heathbreakers who do not have to take their collapse on the sand. "Push them to the limit" is Camille's ironic dialogue as they fall.

The scene finishes with a close-up on Remee, and the crew pack quickly for a return to Eascourt House to shoot a sunset scene between Remee and Camille. This will be a crucial confrontation between the two characters and puts Domarevski back into the cinematic environment he loves: actors and a camera in a room. In this scene, the "risk" is that the golden light may fade and the possibility that, on film, the moment may be too beautiful for the dialogue, which has a dark, almost sinister, tone to it. "Two things... together... always" is Domarevski's succinct summary of the scene's structure.

The windows of the workshop directly overlook the sea and the setting sun, which is flooding the room with a suitably magic light for the last setup on a Friday afternoon. By 6:00, Domarevski is blocking in movement and lines, Garry McDonald and Ross Vriend are still being made-up as Alison Goodwin (remains), and David Wolfe-Barry (first-assistant director) stand in for them, moving, pausing and turning as Domarevski begins to articulate the scene with the camera. What he is searching for is nuance, the message in the words which will



REEMEE AND CAMILLE LEAD THE HEATHBREAKERS TO THE BEACH



THE REMEE (REEMEE) AND CAMILLE (CAMILLE) A SCENE, REEMEE "THE" HEATHBREAKERS, AND THE CREW (CAMILLE)

# 'Riders on the Storm'

support the image of Renne and Cannizzaro at either end of the south mesa.

Their dialogue is about failure. Renne accuses a conspiracy to commit the scheduled workshop does not succeed because he has been put in charge. It is a perverse acknowledgment of his own flawed self, which leads him to doubt Cannizzaro's motives for also accepting a job at Saltmarsh. The moment has the added resonance of McDonald, established actor, quoting Vinodis, rising near "Why are you here? Who the fuck sent you?" Such overlapping of canon and character goes straight to the psyche: more all actors feed off, and each time McDonald says the lines he is able to see the sun visibly sinking.

After the first rehearsal (it is now 7:40), Donaradski is not happy with the physical space between Renne and Cannizzaro, which he wants to be a metaphor for their psychological relationship. He re-arranges the furniture and changes the path Renne must take along the side of a large table, momentarily replacing Vladimir Chelverov as camera operator so that Sokol can watch on the monitor. Sokol agrees that new arrangements are better and a short discussion follows on Cannizzaro's dialogue: he is forced to admit he is failing, but this is a ploy to gain Renne's trust. Then, just before a full rehearsal, Sokol and Donaradski put boxes and chairs in Vinodis' way to give his movement more chances. By 7:50 they have a 'technical' rehearsal which runs 78 seconds, but should be shorter and on the next it is down to 60.

Now there are only 15 minutes of sunset left and on the next rehearsal McDonald runs his lines. Donaradski comments that the sunset is producing a pinwheel circle of reflected light behind McDonald's head, and he is manually dished "to Renne." The first take is good, the second inferior, and shorter, but the camera history fades just before the third take as the sun sinks on the. Everything is running on adrenaline and team work now as the battery is quickly replaced and another take catches the last moments of light. From Donaradski's "Cut!" the relief is instant and the verdict unanimous: best shot of the day.



## Monday 13 November

It is a warm Monday morning after the weekend break and, by 10:00 am, it is obvious that there is some longing for the creative tension of last Friday's sunset scene. The first exterior scene of the day involves the Heartbreakers having a packed lunch at the rear of Saltmarsh while Renne introduces Cannizzaro to Gail. Donaradski decides to begin with a short track to emphasize Renne's attention to Gail's path (unity and the possibility of his going 'out of bounds').

The first take, at 10:25, is stopped by the sudden arrival of a phone, and several more by mistakes in positioning or dialogue with Take 6, which is acceptable. The series of problems concern with the close-up of Gail on the wing, and an hour later the scene is all the better for the re-thinking of subtle movements, such as Renne's hand touching her shoulder as the symbolic gesture of his physical attraction. The ironic rebuff he gets is because Gail is in love with another Heartbreaker. The difficulty with the scene has been how to translate the idea of Gail's shocked loss into a gesture that needs no further explanation.

Before lunch there are two more short scenes scheduled, a close-up and a reverse angle. They are interesting because the Heartbreakers have been patiently sitting with packed lunches on their laps and now are told they can only pretend to eat them as one there has to 'be another take, which is almost certain. Sokol, Donaradski and Wolfe Barry are coaching the Heartbreakers to 'act', and to respond to each other while the camera takes a group shot. It can only be done once before the lunches are gone and the effort of co-ordination proves too difficult.

The advantage of mixing the professional actors and Heartbreakers together is shown when, after lunch, Kevin has to dance around the palm tree before stopping suddenly when Cannizzaro and Renne approach. At first Kevin's dance is confused, exaggerated, so Donald (Dick Tomlinson) is asked to dance for Kevin. The result is brilliant and Donaradski comes to the conclusion that perhaps not everything from the world of the Heartbreakers can be sustained.

Donaradski then moves on to the next scene: a series of reaction shots of Kevin's exhilaration which will require delicate direction to remain funny and not stinky. The scene is more than 'flashing' because it shows Cannizzaro will cross any boundary to be accepted by the Heartbreakers, and this forces Renne to re-evaluate his new employee. Donaradski and Sokol decide to exaggerate the camera movements and play down the dialogue which begins, 'Look at this!' They do four quick takes and then another four for the reverse angles to Cannizzaro's face, so he meets Kevin's display with equal bewilderment.



ABOVE: DONARADSKI, RIGHT, SUPERINTENDS THE AFTER-SUNSET MOVING OF KEVIN AND CHARLES, BEHIND, SO TRUCKING, DONOR WILLIAMSON, BEHIND AND IS ON THE WING, AND, THE NEXT END OF KEVIN (KEVIN) (KEVIN WILLIAMSON) AND GAIL.

The next hour is taken up by shots of Foster (Dennis Moore) judging the dual exhibitionism of Kevin and Cammarone, and then announcing the results to an assembled group of Heartbreakers. His direction is that "Kevin wins easily." By 4:00, they are ready for the first take. Foster looks down into the opened trackouts, turns and addresses the Heartbreakers who then run past the camera. The group dynamics of the movements are difficult to perfect and, after two or three four takes, Demarechko decides to shoot the reaction of one Heartbreaker, Judy (Joan Van Redden), who remains in love with Cammarone, despite losing the challenge from Kevin. She is the Heartbreaker most infatuated with her "airborn" in the film. "I'm having the best time", she says. Her innocent "But I still love him" is the sentiment needed to balance Remme's earlier attraction to Gail, and should be one of the strong moments in the film. This has been achieved against the odds with fast, seamless air approximating the problem of doing so many shots in succession with the Heartbreakers.

The crew begins to draw on emotional credit as they move into the early evening schedule, filming the unpacking of soccer uniforms from the back of a Mercedes. But if the strain of this Monday is showing, it hasn't reached Brian Friends who is consistently perfect in movements and dialogue through rehearsal to Take 1, which finishes the shoot for the day at 6:30 p.m.

## Tuesday 14 November

Tuesday begins at 8:00 a.m. in Remme's office. The scene, between Remme and Cammarone, brings an contrasting the cruel optimism of Remme with the idealism of the younger Cammarone over the prospects for the Heartbreakers' exercise programme. The room is small, cluttered and difficult to film in. Remme is eager to be doing exercises the day away, but this immediately creates focus problems, which are solved by faked with another "small trick" (These two words, along with "steps for free", can now be guaranteed to bring a grin.) Demarechko takes the scene one step further and decides to start it with Remme's juggling in the corridor outside the office before energetically entering the room. Cammarone wants to talk about exercising the Heartbreakers, but Remme is preoccupied with making tea and looking for a hidden bottle of Scotch with which to spike the brew.

It is a strong scene for Garry McDonald, with witty dialogue, but the short movements require fine timing. In the next forty minutes, the scene gradually reverts by Demarechko to become funnier and more dynamic, but it also loses its ending. "Where to cut?" becomes the big question. The crew, squashed into the small office, are beginning to wonder if Tuesday will become another Monday—uplift! Then Demarechko continues in the room with broad smile. "I have found the ending to the scene. One of the actors disappears." The simplicity of using a classic mystery trick from Hollywood will work perfectly because Cammarone will now suddenly leave and Remme will be alone holding two cups of tea in the empty room. The effect is to catch Remme off balance and transfer the momentum of the relationship back to Cammarone.

Once the disappearing trick is integrated into the scene, the rehearsal focus on details of performance and positioning in the room. The scene is also too long, but this is solved by speeding up the dialogue. The last of the takes is completed by 10:00 a.m. and confidence easily returns to the set.

Several exterior scenes on the soccer field follow, which continue the spirit of provocation when some moments involving the Heartbreakers do not go according to the script. A scene that requires them to stand on one leg during warm-up exercises disintegrates into chaos as some fall over on one and others defiantly take pride in remaining upright.

The remaining scenes after lunch are back in Remme's House and allow the Heartbreakers to live up to their name. The first has two of them sit outside against the workshop window doing a stand-up routine from Laurel and Hardy, showing imaginary buckets of water and slapping them. They are perfect on two takes and the crew spontaneously applauds. The second scene involves, first partially in a narrow corridor, and involves Judy's pushing a trolley in which Remme will find the wood shavings from Nelly's carvings. Her "ohhh" will be a simple comment on the disaster that follows. The heat in the corridor is stifling and it takes twenty minutes before the first take, but the scene is more than planned, in terms of factors and camera, than anyone imagined and if there is a hint on the set today it is Jocelyne's. Bathing in Judy. The problems of timing are solved by a loud handclap to cue her and later, in the close-up, when she is told to "forget about the camera", it is clearly an anxious request for an actor who is starstruck.



HEARTBREAKERS REMME AND FOSTER BRIAN FRIENDS MOVE TO FILM.



ALONG THE GRASSY HILLSIDE AND THE LYNCH'S HOUSE AND REMME (JOE TOLSON) DEMARECHKO TALKING WITH THE DOCKS FIELD.

# Jerzy Domaradzki

## Director of 'Struck by Lightning'

*Jerzy Domaradzki was born in Poland in 1943*

*and graduated with a Master's degree in Social Sciences from*

*Warsaw University in 1970, and in Film and Stage Direction from*

*the Lodz Film School in 1974. During his period at the Film School*

*he worked as an assistant director with Andrzej Wajda.*

*Domaradzki made his directorial debut with the episode "Romance"*

*from PICTURE FROM LIFE in 1975. He has since directed seven features,*

*two telefilms and one mini-series. He was chairman of the Polish*

*Producers Filmmakers' Association from 1982 to 1983, and subsequently*

*a member of the Panistion Polish Filmmakers' Association.*

*Since 1988, he has been Director-in-Residence of the Australian*

*Film Television and Radio School in Sydney.*

*How did you become involved with Struck by Lightning?*

Like most of the important things in my life, it was by accident. I was working with Trevor Farrant on another script when he gave me the *Struck by Lightning* script to read. When I started it, I couldn't stop. It was so moving that I told him, "If you want a director for this script, I'm ready anytime."

That was February 1989 and a month later he called me and asked me to direct it. Terry Channon then applied to the Film Finance Corporation for the production money and here we are, in November, shooting the film.

*It is unusual for a film to be prepared so quickly. How has this affected the production?*

Trevor Farrant is a very precise script person, so the only difficulty was finding the right location. When I arrived in Adelaide I found the perfect location (fifteen metres from the beach). It was an old building and would have been excellent for *Kalamash*, but it turned out we couldn't use it. However, the image of the building was so strong that we looked for something similar and eventually found Barrington House, where we've been filming this week.

The logic of these kind of places is simple. They are both old

buildings, too big for a new owner and in a state of decay. To restore them would cost a fortune and, because only big companies can finance that level of restoration, sometimes these buildings are given to the government. Barrington House was a Centre for Aboriginal Art and Activity, and before that a hospital. Nobody wanted it, so it was perfect for our story about people nobody wants.

Working with Downs Syndrome adults on *Struck by Lightning* must have problems and advantages for a filmmaker one of the





UP! (FROM TOP) DIRECTOR PETER JACKSON; STARRING PAUL DUMAS; ACTRESS BEN FENNELL WITH BROWN TROUSERS (JACKSON); AND TERRY MADDISON (JACKSON, EDDED BY JACKSON).

problems would be the aesthetics of disabled people. People might say that you are exploiting the disabled.

That's an issue film about retarded people. What should we do with them? There is an element of curiosity in a film like this, just as we are curious about certain tribes in *New Guinea* or *Albin*. That will happen wherever you touch an unusual problem or people. But the approach in the script has always been more universal, and shows the Downs Syndrome people as 'normal but different.' They are in some ways more happy: they don't have a past, or a future, and live in the present. So making this film might, I think, help us to understand not only these special people, but also ourselves.

These problems are what we create because we don't have a method for dealing with them, or helping them out, in our society. Their parents feel guilty and keep them at home, that doesn't give them social relationships. So, they slip back. In this film, we try to show that if they can work it's good because they are with each other; they can exchange some emotion and learn simple skills. So the main subject is to give them a chance, to show how to be tolerant. All my efforts have been to make this a more universal film and not just a curiosity.

The film mixes professional actors with the Downs Syndrome adults.

Yes. Our first decision was that they should be actors and not play themselves, so we created characters for each of them. But some characters, particularly those who have love affairs, we cast with actors. It would have been too risky, for technical reasons, and we

were afraid of the press: they might have to pay afterwards. Nobody could tell us how being in the film would affect them, and we were afraid that the reality of the film would get confused with the reality of their lives.

How did you choose which Downs Syndrome adults to use in the film?

We invited them to a workshop and set up something like a screen test. There are some limits to their abilities, but at the same time I discovered that most of them are like children, with very natural reactions. They are all potentially actors.

You have cast Gary McDowell as Brando. McDowell is better known for his television work, so presumably this film is a challenge for him.

Because I'm new to the Australian film industry, I haven't had the experience of working with any of these actors. So in some ways I don't have preconceptions about him, for example, that Gary can't play a tragic figure.

In another way, the film is also a challenge for Brian Williams.

Yes. He's a new face and for him it's a chance to be the main character in a film and to work opposite Gary.

His casting was a very complex decision because I had to find two compatible actors who were opposites.

How did the professional actors learn about their fictional characters?

That was the awkward question: how to teach them. We 'normal' people have preconceptions about what is abnormal and so it was difficult for the actors to find the interior motivations. What I discovered in the workshop was that often the reaction of the Heathcoters was the same as our 'normal' ones. For example, when Downie says some parts

"We 'normal' people have preconceptions about what is abnormal and so it was difficult for the actors to find the interior motivations. What I discovered in the workshop was that often the reaction of the Heathcoters was the same as our 'normal' ones."

JOHN CARMELINDO INTRODUCED BY  
JOEY JOHNSON (COLUMBIA) & FRANKIE MORRIS,  
BY KENNETH ROYCE, JR. (COLUMBIA RECORDINGS)  
DISCOST BY THE COLUMBIA TRISTAR AUDIO  
CORPORATION. ART BY STEPHEN VAUGHAN  
THE COLUMBIA TRISTAR MUSIC GROUP  
FOR CARMELINDO, PETER (JOHN HARRIS)  
BY MICHAEL ROYCE BY COLUMBIA



of America the people I met were surprised that I looked just like them, even though I came from a Communist country? They had seen in a stereoscope of the stranger. I found a similar experience here.

What changes has this raising of actors made to your directing?

What I've found is that the non-professional actors are perfect on most of the first takes. Why? Because as the men take they've learned and they fix a sensation, they are not frustrated by criticism but by memory of the first take. Their spontaneity is lost. When we repeat shots, they don't try to be, they pretend to be.

In the general method we developed is a technical rehearsal and, when everything is ready, we bring on the Heartbreakers and shoot. Of course, this is interesting for the professional actors because they know the dialogue, but they don't know how the Heartbreakers, their partners, will react.



You have used a lot of trucks, and cranes. When should the camera move?

The point of view must be emotional, so that when the emotions change the camera must change. Unfortunately, I can't do as much movement with the camera as I would like because the technique is too heavy: it takes time and more movement means more barriers between me and the action. I want to create an emotional tension by arranging the actors in a space. We are all concerned with space: our culture is connected with space in rooms, how we build houses, where we put fences, what is private and public, and how people behave in different spaces.

Does this affect the lighting as well?

With a low budget film with limited days and hours, we can't wait for the best light. And the agreement with Vart Sakal from the beginning was that we would use a roller light: we didn't want to have control on their faces which would accommodate their monogamy. So we used lighting like the movie stars who are over forty, with more flattering, soft, dispersed light and not too many close-ups.

Why should audiences care about this story of Renée, Carmelindo and the Heartbreakers?

I care, and I have to believe that I have an understanding of the world and stories. I liked what Miles Forman said about filmmaking: because he's making the film for millions and it must be shown to millions, a director must give the audience some entertainment, humor and humanity. If a film is not for the mass audience, it has lost its power. Though television has created a much bigger audience, it is possible. I'm interested in cinema audiences because I prefer the viewers who vote on my film by buying a ticket.

#### CARMELINDO'S FILMOGRAPHY

- 1975 "Woman" episode of *Pieces of Eight*
- 1975 *A Long Wedding Night* (tele-feature, 90 mins)
- 1975 *Test Share* (feature, 85 mins) - also co-writer
- 1977 *Head/White Harvest* (feature, 108 mins) - also co-writer
- 1983 *The Laureate* (tele-film, 55 mins)
- 1984 *Great Race/Big Ben* (feature, 100 mins) - also co-writer
- 1983 *The Tailor's Planet* (feature, 87 mins) - also co-writer
- 1984 *Three Waterfalls* (tele-series, 3 x 50 mins) - also co-writer
- 1985 *The Legend of the White Horse* (feature, 85 mins)
- 1987 *Capote's Boy* (feature, 108 mins) - also co-writer
- 1989 *Struck by Lightning* (feature, 98 mins)



**QLD**



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## A U S T R A L I A N F I L M P R O

## FEATURES

This is the first known attempt at listing all the Australian theatrical features made during the 1980s. While efforts have been made to make it as complete and accurate as possible, omissions inevitable that a film may have been overlooked, a feature release gone unsold. *Golden Pipers* the only feature resident to write in each category so that a more definitive listing can be published in the near future.

FEATURES  
DEFINITION

Features and tele-features are here defined, in accord with the highest standard, as those of more than 80 minutes which have been shot on 35, 16 or 65 mm film.

The difficult determination to make is whether a film is a feature or tele-film. In the past, this was easier as there was little cross-over. Tele-features, although about as long tended also to be completed on video (especially the telefilm).

But as production escalated in the 1980s, the demarcation line blurred. Whereas in the 1950s almost every Australian feature received a theatrical release, by the end of the past decade that was true of less than 50 per cent. Most films went straight to video, others to television, some to cinema. A new definition was required.

After considering various possibilities, the following two-category system was settled on:

1. Features (theatrical release in Australia (published this issue), and
2. Feature-length films released on video or television, or not at all (published at next issue). This does not include mini-series or series.

The next step was deciding what constitutes a theatrical release. The Australian Film Cin-

emascope standard is a cinema run of at least a week, but some major progressive cinema shows particular films only once or twice a week, and a week's run seems an arbitrary requirement.

So, the rule adopted here is at least one cinema screening where tickets were sold for that film. It does not, therefore, exclude a limited screening, where tickets are sold for a number of weeks or films. A film which meets this criterion but not the AFC's, is Haykin Kim's *Plunkett* which had two theatrical screenings at the Capitol Movie House.

In some cases it might be argued that films have been listed as tele-film (e.g. *Shower The Movie*, for example), which some feel is not a fair reflection. But, in fact, this was once a common practice in Australia known as "feature-filling" (the *Minis* books use the terminology (165 Australian film is this description reference).

DRAMATIC  
CONTENT

A feature must have a considerable amount of actual drama. Thus, in the *Golden Pipers* (1980-90 listing), *The Minis* *Durjoy* was included. Although a documentary is many ways, it has a large dramatic content centred on the character played by Graham Blundell. A more recent example is Paul Cox's *Monart*.

A particularly ambiguous case is the "World Sales" series. The first two films were promoted as straight documentaries, but the third, *Docu-Pop* *World Sales* it was listed as a dramatized account of Alby Mengis' adventures. This group, then, seems straightforwardly include the third as a feature. However, it was its people of *A Current Affair* did a story on Mengis which claimed that he had a habit of "stealing" scenes (e.g. a so-called "wild sex film" had been included in the day before). So, should the first two also be considered as dramatic

features and, if so, how are they other documents about this to be categorized?

## DATING

Of the many a literature dating systems, the one chosen here is the year of Australian theatrical release. The non-adapted standard is sometimes of world release, but this has not been adopted here as information about these Australian films which premiered overseas is not yet readily available.

## TITLES

As per the record, apparently misnamed "Dorothy" from on film (think you to those who have pointed out *Now, Pigeon* has a comma) necessarily form in both a poet's dream and nightmare. The approach is to adopt it as:

1. The title as that on the Australian release print. Again, this is the original standard. Regrettably, not all films have yet been checked for title discrepancies. However, this is the date for a new reference book and will have from the "included" title will be documented, and
2. Titles have been standardized to upper and lower case.

In the rare cases where a film has a subtitle, the standard anchorage style of a colon is used to separate the two. There are two principal types:

1. A main title is not an addition; it is an integral type. For example, *Tracy Moffatt's* new film is *Right Cross, A Good Thing, the "Right Cross"* appearing in large capitals, the "A Good Thing" in smaller script across the bottom of the screen.
2. Titles where the two or more parts do not form a continuous

statement without punctuation. For example, John Dugan's *Prigons of War: The Story of Queen Power*.

A different case is *Mid Mar Beyond* *Shadows*, where the opening lines normally thought-of title type have also used in the title.

IS IT  
AUSTRALIAN?

This is the hardest determination to make. Again, production standards have changed and simple definitions blurred.

The country of principal photography has been often used as a test, while other a schools have argued for origin of financing. The latter has already fallen down with what are obviously Australian films that are largely shot off shore (for *East*, for example). This again, most films today have a mix of financing from various world sources and that answer is equally flawed.

What then is the nationality of the production company? Well, that is usually not up to residents but lawyers and may well be neither where a film was shot nor who financed it. Some think back to the *Plunkett* *Durjoy* in Australia, others regard it as New Zealand film.

Perhaps the most consistent answer are those 1970s films. *Wicks* or *Angels and Devils* but to the extent they are with *Mid of Mar 2* the last film made in Australia. They are made primarily perceptions about the country that the films film effects of local literature. So clearly no other film has come close to exposure of the similar theme of *midship on Wicks* or *Angels* as other film could be a sign of the state of native grounds to be seen Australian. Does it matter the director was Canadian? After all, is *Alan* not an American film but an Australian director? It is not ultimately a film's financing situation one of the least important factors?

In the end, common sense must be applied, with all its flaws. No perfect alternative exists.





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[illegible]

**MAKING CLASSY MEN ARE** is currently set in Melbourne about a 17-year-old boy, Danny Dark, who tries to impress his girlfriend, Joanne. Rather than date the cardboard cut-outs and play-dresses of his friends to make things right goes away with television's censors.

Black Clark Kent, who is the third film from director Bryan Kopp and cinematographer David Foster. It follows the highly successful *Whisper*, and *Ricky and Pats*. Tom says:

"I see myself as a singer - I sense the song. Certainly I take the song and make it my own, but I maintain fidelity to the film's spirit."

[illegible]

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## S U B S C R I B E . . .

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Talbot, who has directed talent with the off-beat music video style

temple that was shot in and around Mérida, Quintana Roo's central culturbecame imagery and an endorsement of odd characters, including a menacing nuncio from the See of Yucatán's Henry Meade. The film showcases the music of many Mérida-area talents, including Steven Cummings, Red Simpson, Roney Saper and Paul Grimshaw.

Editor: Christine Galla-Talbot, Publisher: Lydia  
Rivka Eisenberg-professors Ben Zeev, Galla-  
Talbot, Photography: Terry Rosenbly, Fashion  
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**A KINK IN THE PICASSO** is a comedy of errors loosely inspired by the 1988 theft of Picasso's "Weeping Woman" from the Victorian Museum Gallery.

A cultural event spirals out of control with news of a Picasso painting, valued at \$18 million, getting ready to go on display at the State Gallery. The situation is exacerbated by gallery director Belle Muldoon (Liane LaHarz) and her art adviser Lionel MacIntyre (Jon Playmans), who have a reputation for picking pretty Australian women. An outraged artist, Alex Macbeth (Jesse Marshall), and his boyfriend, Joe Connors (Peter O'Brien), the latter Picasso-like hope of embarrassing Belle and Lionel but their victory is short-lived.

*A Kink in the Picasso* was shot in most Melbourne and features a number of between cafes and galleries. Production design was to give simple, laid primary colors to create an almost hyper-real setting. Other locations include Flemington racecourse, Melbourne University and the Victorian Artists Society. Although production ran smoothly, there were initial problems choosing for a suitable gallery location. Says executive producer Ross Colclough:

"We wanted to shoot in the Na-

tional Gallery and they wrote back saying that they felt it would be absolutely inappropriate for them to accept anything to be involved in a project that had to do with the theft of paintings from the gallery."

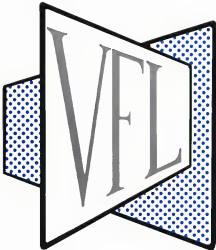
Financial backing for Marc Grauer's first film in state was a struggle through Queensland and a Melbourne-based accounting firm.

**CASTING:** Mike Broome. **PRODUCTION:** Will Spencer. **EXECUTIVE PRODUCERS:** Ross Colclough, Stephenie. **HEAD WRITER:** Photography. **CAST:** Jesse Marshall, David Tennant, Jon Williamson, Liane LaHarz, Michael Mann. **ART DIRECTOR:** Mike Fenn. **DESIGNER:** Anne Foreman. **COMPOSER:** Frank George. **CAST:** Peter O'Brien, Jon Connors, Jim Fitzgibbon, Jon MacIntyre, Jon O'Brien, Billie Muldoon, Andrew Dennis, Mark Freeman, Jane Mann, John H. Wood, Tania Moss (Hilary Wood), Peter Fenn (Hilary Wood), Mike Broome (Hilary Wood).

**CLIPPING FROM THE**  
LIONEL MACINTYRE (Liane LaHarz),  
JOE CONNORS (Jon Williamson),  
ALEX MACBETH (Jesse Marshall) AND JON  
O'BRIEN (Peter O'Brien) AND JON  
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# PIERRE RISSIENT

F I L M A C T I V I S T

*Frenchman Pierre Rissient is an activist for films and filmmakers he believes in. He has discovered and promoted many new directors, overseen the critical revival of others whose careers have faltered, and argued eloquently for those unjustly ignored.*

*Some of these filmmakers are Australian. Since 1985, at the mere request of the Australian Film Commission, Rissient has regularly come to Australia to sort out the insensitive and idiosyncratic. He has then helped guide these films through the seemingly labyrinthine selection procedures of Cannes and other festivals. An occasionally practicing filmmaker himself, Rissient does not do this championing as a living, but because of a deep love for and commitment to the cinema. Like many others, he is greatly concerned about the declining standards of world cinema and is doing his utmost to seek out and promote new talent.*

*Rissient began his film career as a distributor and publicist. He was notable for bringing to world attention several American directors, including Raoul Walsh. In fact, French director Jean-Pierre Melville held Rissient wholly responsible for Walsh's present standing. But Rissient is also a writer-director, having made the features *Ona**

*Niger Squad* and *Cinq et Plus*, neither of which have been seen widely in Australia. It is yet another of these film troubles that while Rissient works so generously to aid the exposure of Australian film overseas, Australia has not returned the favour.

*Rissient was here recently looking at films for ones he could see making an impact at Cannes this year. In the following interview, conducted in English by Scott Murray, Rissient speaks of the role and importance of the Cannes Festival and, then, his activist role with the Australian cinema.*

## CANNES FILM FESTIVAL

### How important is Cannes to a festival?

Cannes is the most important festival in the world, more important than all the other festivals put together. It has contributed to the recognition of directors, some new and others making a comeback, and it shows most of the interesting films — at least 60 per cent of them. As well, these films are exposed immediately to the attention of the whole world.

Of course, it does happen that some pictures get misused at Cannes, sometimes for the right reasons — they are not good films — and sometimes for wrong ones. That is what we would call in French an accident *par cours*.

In what way is it important? Those who make American genre pictures in Australia tend to argue that Cannes is little more than a critical waste.



AROUND THE CROWDED  
CORRIDORS BEHIND THE  
CANNES FESTIVAL.



LEFT: GABRIEL AND FOR ACTRESS FÉLIX BRUNET  
RIGHT: SCOTT WALKER, WIGON, A FRENCH FILM GROUP TAKES  
A LINGER BEHIND FOR THE UNUSUAL HERO'S WORKSHOP OF ABAC.

picture from particular countries because of censorship, but all the pictures that were shown were selected by Cannes. Occasionally there was some political pressure, especially from the so-called terrorists. The last picture shown at Cannes against its wishes was an Algerian film about four or five years ago. Again, one or two years later, the *Ministère de la Coopération* tried to impose Sembène Ousmane's last film, which was really disappointing. However, for the past several years, Cannes has successfully resisted such pressure.

Apart from the different methods of selection for the Competition, there have been several innovations. First, in the late 1950s or extremely early '60s, the critics started the *Le Semaine de la Critique* (Critics' Week), which is open to the two film pictures of a director. Because it thought only in terms of features, some people who have done ten or twelve television films have still got into the Critics' Week. I think they should stress their way of considering this. Anyway, the Critics' Week has been basically following the same process since its creation.

In 1960, one year after May 1958, there was the creation of *Le Quinzaine des Réalisateurs* (Directors' Portraits), which was considered as a kind of fringe festival in Cannes. The film *Quinzaine* was located on the *Rue d'Angèle* and went through several locations before settling at the four theatres. Then, when the official sections moved from the old Palais to the new Palais, the *Quinzaine* went into the old Palais. However, the old Palais was destroyed last year and the *Quinzaine* had to move again. So they decided to move to the new Palais, where they are splitting time in the same theatre as the *Un Certain Regard*, which I'll talk about in a moment. This I think was a mistake. The *Quinzaine's* strategy has been lost and most film critics wouldn't be able to remember what pictures were shown last year at the *Un Certain Regard* and what were at the *Quinzaine*.

Next year, or the year after, the *Quinzaine* will have a new locale. In the meantime, it can concentrate on finding good films, because the main problem that has been to exist everywhere is the lack of good films. Finding the good ones is not always easy.

Then, in the mid to late 1970s, the Festival itself opened a new section, not competitive, called *Les Vues Femelles* (Female Eyes). Its aim was to show pictures which were different and which, for rights or wrong reasons, were not considered ripe for going into Competition. *Les Vues Femelles* then became quite soon after *Un Certain Regard*.



First, each people would say the same thing about an opening in Canada or Paris, or even in New York. To a large extent it is well defined, because most of the time these people are critics of this kind of international recognition.

Second, many pictures got well sold out of Cannes. If you take a picture which personally I don't like, Olm's *The Three Women*, it would never have been an international success without Cannes. And last year there was *Sex, Lies, and Videotape* which would certainly not have done that well commercially without a place and a prize at Cannes.

So far, I have been speaking of films in the official Competition, but there are also many examples in the other sections. So, while it is not impossible that if a picture goes to Cannes it will be a commercial success, it will have a much better chance of being sold and well exposed. If a picture is well received at Cannes, distributors and exhibitors around the world are encouraged to give it more attention. It will have a better career.

You mentioned the other sections at Cannes. What are their various functions and importance?

When Cannes was created - and I was too young to really know about it - that it was only the Competition. But it was not the kind of Competition we have today. The films were selected by the participating countries, not by the Festival. Germany would select a picture to send, as would Russia, England, Canada and so on. As things progressed, Cannes discussed with the countries what pictures should go in. But basically it was the countries that sent the films, and they could have been selected for political, social or conventional taste reasons.

By the late 1960s or early '70s, Cannes reversed the process and selected pictures by itself. Of course, sometimes they couldn't get a



Basically, the difference between *Un Certain Regard*, the *Quinzaine* and the *Critics' Week* are no longer that clear. A picture could be in one section, it could be in another. What is important is the quality of a film and the way the picture is promoted.

One other important change in the past two or three years, especially last year and I hope this year, is that the Competition has become more adventurous and daring in the choice of films. It is a less official, in the best sense of that word, and a more adventurous selection. That in itself has made the selection process for the Directors' Fortnight, *Un Certain Regard* and the Critics' Week more difficult. They are now looking in certain ways more academic and old-fashioned than the Competition.

**Are films always better off being in the Competition, or are there some films which are better served in one of the other sections?**

That is a tricky question. Of course, if a film goes into Competition it gets much more exposure and interest. However, in the past it could be dangerous for a fragile film to go into Competition. So, in the past two or three years we have tried to be aware of that and devise a different way to present films.

Most films in Competition are shown three times a day. But some films are now shown two times a day or even only once, which is an indication to people that a picture is a bit different, a bit more difficult. These people who go for more challenging storytelling films are now warned by the number of screenings which pictureman not so easy as the others. This will also mean there is a better concentration in the screening of people equipped to follow these films. So, the danger is less than it would have been a few years back.

Of course, there is still danger, for any picture in Competition, but that has always been the case. When Antonioni's *L'Inferno* was shown, there was a lot of disagreement about it. But despite the fact some 80 per cent didn't like it, the film won the Critics' Prize and it opened very well in Paris.

Last year, it was reported in Australia that Jane Campion's *Sweetie* was not well received at Cannes, which was a completely wrong impression. I know for a fact that *Sweetie* was extremely well received at Cannes. All the critics, film festival directors, exhibitors and distributors who could like and defend that film like it very much. That was the word from which the picture has since become a success around the world.

You must also remember that the people who did not like it at Cannes would not like it wherever they saw it. And the fact that they

reacted against the film is actually a positive thing: it was like when Walter Hugo in 1890 established cinematograph, many people feared and whistled, but cinematograph was established after that. So the fact that some people did not like *Sweetie* helped Jane Campion become established: she has become a controversial figure.

**Did you at any time consider offering *Sweetie* to the Critics' Week or *Un Certain Regard* instead of Competition?**

That was never my thinking, but I heard that some others thought that. No, I clearly said it should go to Competition. First, it gives greater status to the film. Second, I knew that if there were adverse reaction, it would be from a specific audience. We could then say that this specific audience did not like the film, which would be a positive thing for the film. Third, I suspected that many people would like the film and that the picture would receive much more coverage in the different media. It is because of that coverage that the picture has developed since.

**If Competition is more prestigious for a director, could it be seen as a halfway step if a later film goes into a section other than Competition?**

I believe that there is no rule on that. Of course, a director who has been in Competition may feel that his next is focused if a later film goes to Directors' Fortnight or *Un Certain Regard*. But the selecting committee for Competition can be wrong from time to time, and if the picture goes to the Directors' Fortnight then people might say, "Oh my God, it was wrong that this picture was not taken for Competition." So the director can get a kind of sweet revenge.

Then again, maybe the selection committee was not wrong, and maybe sometimes my partners there - if you want to call them that - didn't take a picture, not because it isn't as good as other films in Competition, but maybe because they felt the audience was not ready for it. If *Sweetie* had not been preceded at Cannes by Jane's shorts, I probably would have not thought it should have been in Competition, but there was an expectation of Jane's next film because those shorts had been discovered at Cannes and, after that, travelled around the world. If tomorrow I saw a first film that was just as good as *Sweetie*, but by someone about whom nothing was known, I might because about putting it in Competition.

**Does Cannes like to nurture a filmmaker from the Critics' Week or *Un Certain Regard* up to Competition?**

Obviously there is a lot of that. I don't think it is an altogether conscious attitude and I don't think it should be considered as patronage. Although it may be. If you think of literature, people are discovered by the publishing house, which usually doesn't submit the first book for literary prizes, but tries to get the author known first. You find the same thing with art galleries and the painters they discover.

Naturally, if you have had a film in either Critics' Week or *Un Certain Regard*, it is easier to come back and try for Competition because you are already established. There is an expectation about you and your work which makes people interested. But there are some people who have come once and never come again.

**It used to be the case that many of the best critics at Cannes didn't go to Competition films because they were thought too mainstream and boring. The real discoveries were in the other sections or even in the Marche (Market).**

I don't really agree with you. I don't think that in your past the best critics from around the world went near to the Directors' Fortnight or Critics' Week. They may have pointed out that there were some interesting things outside the Competition, but that's all. Today, you will probably find even more excitement about the Competition films than there was fifteen years ago.

## FIRST ASSOCIATIONS

**How did your association with Cannes begin and what forms has it taken?**

After my military service, I was looking to make money. Having worked as a film critic and a cinema film organizer at the Pirenas Club, I had become somewhat influential. Some people then told me to use my capacity for influencing people by becoming an actress for the pictures I liked. So, I started doing that in Paris.

I was also a small distributor and pioneered the review of unknown classics. At this time, the only classic pictures which were shown in France were *Citizen Kane*, *King Kong* and *Drugs of Flesh*. I reassured pressures which at that time were completely unknown or forgotten, taking care of the promotion myself. I was not making any money on that, I was doing it for love of cinema.

Anyway, I think I can say I was very successful and some people say that I established a new style of public relations. That meant that in the following years I was asked to take care of pictures during the Cannes Film Festival, as a press agent or whatever you like to call it. I only took pictures which I liked and for which I was willing to fight. I'm a good fighter for what I like. I cannot hide my emotions if I am disappointed by a film.

Soon, the circle of interest which I had in Paris also spread over Cannes and by the late 1960s most of the pictures which were produced at Cannes were pictures I was taking care of. One year, the three first prizes went to pictures I was representing. Another year, one of the eleven prizes given in all categories, eight went to my films, three years in a row the pictures which got to Golden Palm were my pictures - not my pictures, but pictures I was looking after.

Naturally, I became more and more in demand. There was even a funny story which I think I can explain now. I don't remember which picture I was representing, except it was a Universal film, maybe *Taking Off*. Anyway, Universal was talking to Robert Forster, Bert, who was the *député* general, and they mentioned my name. Apparently Forster said unexpectedly, "I know Pierre is important in Cannes, but he is not the one to run Cannes!"

I must say I had no problem with Pierre in Bert. But he was kind of distant and war, and living in another time. He had a vision of what Cannes could be, but not of the film which could develop the festival.

Then, in 1971, Pierre in Bert became president and Maurice Bessy became the *député* general. Maurice was a much more subtle diplomat, more aware of what was going on. One of the first things he did was to come to see me. "Pierre", he said, "your film has been

very sharp, I would like to be in constant touch with you." In 1972, for example, I guarded quite a lot of films towards Cannes. For example, there was *Pensez à Monsieur Paul*, which is a very small film, about an unpopular subject and with a director who was completely unknown. Schindler's earlier films had been a total flop in America and Al Pacino was virtually unknown at that time. But I got it into Competition.

Anyway, from 1972, I was more in a position to suggest. I knew that if I defended a film there was a kind of guarantee that the picture would receive some attention. I think people would have said that, I don't want to say it pretentiously.

Bessy ran Cannes up until 1978 when Gilles Jacob became *député* general. I had known Gilles as a film critic since 1960. That relationship with Gilles, and with Cannes, has kept developing. I believe for the best on both sides.

So now, if you ask me what is my relationship, I would say it is not a formal one. But for the past two years, and even more than that year, Gilles has asked me to be a kind of secretary. It could be for a picture which would be difficult to get from a certain country, or some director who is not easy to deal with. So probably my role has increased in the past two or three years.

But not only in Paris and in Cannes, but in many countries, people realize that since I was a very young man I have been an advocate of the public taste. I was the one to initiate recognition of many filmmakers who are highly regarded today. And when I was not the one to initiate things, I was someone who reliably fought for their films.

In the past few years, I have not been less right than I was 50 years ago. So, if Al Pacino starred in San Francisco or Richard Gere in New York, if I call Larry Kishish of the New Directors or Sheila Whashier in London, they will pay attention to what I say. They will, of course, want to see the film, but the smallest film, the most unknown film from the most unknown territory, they will see.

## THE AUSTRALIAN CONNECTION

**When did the films that you are associated with begin including Australian ones?**

The first Australian picture which I got into Cannes was *Sunday too far Away*. I had known David Roe at Cannes and he was able to fit into the Australian Film Institute to suggest some Australian films for Festival.

I was in Hong Kong one day when I received a phone call from David asking if he could send me *Sunday too far Away* to look at it regarding Cannes. I saw and really liked the film, and I told David I thought it should be at Cannes. But I didn't see it in Competition, not because of quality but because of the nature of the film and the nature of the Competition at the time. I may not say that today.

At that time, there was no *Un Certain Regard* and the *Critics' Week* was into controversial films which were either really left wing or looking to be left wing. Of course, *Sunday too far Away* is not a rightist film, but it is not an overly leftist film, and certainly wasn't a circumstantial film. So I didn't feel the *Critics' Week* was the right place for it. In fact, I felt that the best chance would be Directors' Fortnight, so I told Pierre-Henri Delmas [Guineane director] about it. He liked it, and the film got into Directors' Fortnight.

The year after, René Schapiro's *The Devil's Playground* also got into the Directors' Fortnight, and I think two or three years later Fred had *The Client of Jerome Blackstone* in Competition. It was not exactly, as some people say, the first Australian picture in Competition - rather, it was the first identified Australian picture in Competition.



FROM LEFT: DAVID ROE AND DAVID ROE AND DAVID ROE (SEATED IN CENTER) ARRIVE FOR A BLACK-TO-WHITE PREMIERE LAST YEAR. FROM RIGHT: DAVID ROE AND DAVID ROE (SEATED IN CENTER) ARRIVE FOR THE 1977 COMPETITION SCREENING OF *THE DEVIL'S PLAYGROUND*.

I was then involved in the selection of *My Brilliant Career* for Competition, but I was not involved with *Breaker Morant*, another I was against it, it was just that the circumstances didn't happen that way.

Then, in 1984, at the Montreal Festival, where I was invited by Warner Bros. to accompany Clint Eastwood, who is a good friend of mine, I saw David Stratton. David was at that time a commissioner of the AFC, and he asked me if I would be interested in being invited by the AFC to come to see Australian films in order to recommend them for Cannes and, eventually, other festivals. I came for the first time in 1985 created by the AFC and since then every year.

You had been to Australia before that.

Yes, but not as an member of the AFC to look at films.

When you come here, do you look only at films sponsored by the AFC or will you consider anything producers may wish to show you?

Of course. Usually, producers inform the AFC if they have a picture ready and want to submit it to Cannes.

Once I got to Sydney, I was told which pictures have been scheduled, though I also try to see other films which could be available, even if they're on 16-mm. or shorter than feature length. I try out of principle to see everything around.

Once I have seen a film, I give the producer my best judgement about whether I think it should go to Cannes. I do not have an official point of view. I am very cautious of my own established value system, even I would say the values I have established for myself in previous years. People can criticize my choices, but anyone can see that the pictures I have suggested from Australia were not the obvious choices. I was not taking what was the official taste choice.

Fortunately, most of the time the pictures have been well received at Cannes. So if some people are disappointed that I didn't take their films, which is never a personal attitude, I think they will have difficulty proceeding that I am taking pictures which don't achieve a certain reputation out of Cannes.

It is not an exclusive thing, either. If you don't think the films can be usefully presented to Cannes, it doesn't mean the AFC won't help in other ways.

Exactly. Anyway, I don't dis-recommend films. If I see a film and like it, I recommend it. And if I like it very much, I will fight for it to be somewhere. But I don't dis-recommend films.

Now, it is true that if I don't recommend a film it kind of helps as

if I did dis-recommend it, but it's not really that way. And some people, when I said I didn't care for their film, have sent it to Cannes anyway. As far as I can remember, not one has been accepted by Cannes. Some people will say I have spoken to the selection committee beforehand and influenced them. That is not the case. If I see a film which I don't like, I don't tell Gelin Jacobs or the committee and say that I didn't like it. I just don't say anything.

Have there been disappointments in that you have fought for films that didn't get into Cannes?

It has happened, but the percentage worldwide is not big - 10-15 per cent at most. But I don't remember an Australian film that failed. All those which I have recommended have been at Cannes. I cannot say it will be the same in the future, but.

Of the films that you are an activist for around the world, what percentage is Australian?

It depends from year to year on what is coming from Australia and from other countries. But since 1985 there have been two years during which there were more Australian films than other years. One year was 1988 when your film, *Dave's in the Field*, was there with Jane, Bill Bennett and others.

Is there a danger in becoming too associated with an advocacy of the Australian cinema and thus losing an independent standing?

Maybe some people in Australia think that, but in Paris and London and New York that is not the case. For a long time I was considered as an advocate of American cinema and American genre. That was not correct, though I have defended American films, it is true. Not only the old pictures, like *Raided Walls*, but also the new American directors. I brought gradually all others from cognation: Schatzberg, Altman, Coppola, Breckman, Scorsese. But I have also brought a lot of people to Cannes from England, as well as Rossbender, Miles Forman, Makeyev, Ring Ho, Lino Brocka and many people from Asia. It is true I know less of eastern European cinema than I know the Asian cinema, but, if people think of me, they don't think of Australia first.

What have been some of your Australian successes at Cannes?

The most obvious one is Jane Campion. When her short films were at Cannes in 1983, that was the first time something like that had happened. The next one had the year at Cannes led, I guess, so far







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# Going Forward or Going Backward?

*Conversations with Rod Huxley on cinema technology, the constraints of business on cinema image quality, and about having your eyeballs sucked out.*

**R**OD HUXLEY is the regional engineer for Greater Union Village Technology, and along with business partner Gordon Greidinger, Bob Lucas, is responsible for the evaluation and installation of the theatre projection and sound equipment for their fifty-plus theatres across Victoria. Having come from Village, Huxley's account naturally reflects his experience there.

## Four-Walled Monsters

Cinemas-going habits have changed. Unless you confine yourself to the AFI theatres, the Village and their like, you will have experienced the 'pleasure' of a multiplex.

Rod Huxley tells the story of an agitated cinema patron who rings up to complain that he had been going to their local cinema and was upset by the limited choice of only two theatres. He had been to a multiplex and liked it to be able to stand there, amazed by the range of films. He angrily wanted to know when this choice would be offered here at his local shopping centre.

That's the impact of the multiplex. In a consumer society, two choices are simply not enough. People want cinemas near where we live, and part of their suburban shopping centre, so that they can drift from shopping to the movies and park just five minutes away.

Cinemas are now being built at a rate that reflects the rise in attendance worldwide. But the construction and installation of equipment are creating problems for cinema engineers. First, it is a concern to ensure that the new cinemas will be fitted with the best and latest projection and sound equipment. Second, at THX, Lucasfilm's initiative to improve the presentation of all features, considered as the standard to which they should all conform. The answers, as Huxley explains, are "Yes" and "Maybe".

We have really just got the city centres (Village, McWhorter) up and running. We consider it to be state of the art, especially in audio, where we have followed Lucasfilm's THX standards. From there we spread out to the multiplex operations. The first was Rona, where four of the ten theatres are set to THX sound. The reason that the other theatres don't have THX is primarily cost-related. In a multiplex, the expense of the building is a very important factor.

After Rona, THX was considered too expensive for the multiplexes, a decision Huxley obviously doesn't share, believing that there should be at least two theatres in each complex set up for THX (particularly for the larger auditoriums).

## THX, The Theatre

After *Star Wars* went into release in the U.S., producer-director George Lucas was extremely disappointed by the poor quality of the projected image and sound in many of the theatres he visited. With the movie's success and the ensuing financial close, he resolved to address the problem. His engineering department then developed what was called TAP, the Theatre Alignment Program, whereby contracted technicians visited all the theatres intending to run a Lucas or Spielberg movie and reported back on the problems. They did, in fact, drop a 35mm release to those theatres that were thought to be of a poor standard. Huxley

The rooms that the technicians told were horrific. They found rooms that were years old, screens way out of alignment, old ruber systems, low-powered amps, magnetic heads that hadn't been cleaned as per the standards that were better than you found in a cinema?

Lucas was concerned that the thousands of hours and millions of dollars spent on making films were being wasted, and that the industry should get off its tail and do something about it.

As always, the problems centre back to money and to the foresight of the site management. Huxley

It's all right to have the architect design a cinema to have the theatre operators' rooms in to look like — and it's necessary after all — but from the architectural side you can be left with a four-walled shell that is a monster to drag into alignment, readily and easily.

With the Village complex in the city, the building was underway when Tom Holman from Lucasfilm came on and moderated a seminar at the Russell Cinema. When I heard the potential of what they were offering, I knew that that is what the cinema of today should be going for: the public. We approached Tom Holman for information and the process was then located. Lucasfilm's managing director, Graham Burke, who went to the States and visited the Skywalker Ranch at San Francisco. He was impressed by the space and his message came back to look at it. I was fortunate in having done some groundwork.

Tom decided to make Cinema One in the city a THX house. I felt that if worked there, it would be put as good as all other theatres. So we set them all up for the possibility of THX sound, and they were funded as far as their sound systems came (level and accuracy, in that standard).

This move must have been personally satisfying to Huxley and his team as it was only two months later, after everyone had seen the success of Cinema One, that they were told to set up the others as THX.

THX (named after Lucas' first wife, Jeanne, THX-1138) is a specification for the whole environment of the cinema. It is a



ROD HUXLEY

NATIONAL MANAGER FOR GREATER UNION VILLAGE TECHNOLOGY

standard that Lucas uses in conjunction with Dolby laboratories and ensures that the sound that you are hearing is as close as possible to the sound at the recording theater. Although it allows some deviation, it has to be rigorously applied.

THX is really a stamp of approval, an endorsement to say that you have passed the THX criteria. You are then given a license to operate as THX for three periods a fee. That fee gives you all the technical back up, the logos and the advertising material. Every six months there is a check on the cinema to see that it is maintaining the standard, and that information goes back to Lucasfilm. If it passes their checks, you are endorsed for a further period.

Haley explains what the testing process involves.

We bought from Lucasfilm a very expensive (more than \$10,000) analyzer called an IRTPC-40 to which they have added a microphone. This gives you three testing programs for THX. You can do any level of theater with this unit, but it is optimized for THX. You then download the information on to a disc that is sent back to Lucasfilm, which uses an analyzer to detect problem areas and tell us to address them.

I have tested Spheriex Rumsound, compared to their system. I'd say we were within 90 per cent of the original. We're very close and we've done it by spending a lot of money.

I believe that THX is a delicate issue for Village. There is a lot of on-ownership involved and there are people who think it's all a bit of hassle. The fact that we were the first may be part of the reaction.

## Great Expectations

Haley becomes more passionate when talking about the right of film-makers to perform work properly and properly. However, as he indicates that maintaining the standard is not easy.

It is tough! But when we talk to the guys in the industry, Dick Landers at Poly, Roger Savage at Soundmix and Les Mackintosh at Columbia THX goes through all what they have a right to expect. Why should they spend thousands having mixing, dubbing and re-recording to get a result that falls apart in the theater?

Roger Savage, a work in something Haley finds particularly good to be involved with. Savage has THX license for his mixing suite and he also uses Village's theater so that he try out the mixed sound in a big theater environment.

But does a normal Dolby mix sound better in THX theater? Not always, as Haley explains.

THX is a pretty stringent requirement for recording and reproduction. So if you do it right and it doesn't sound right on a wide-range sound system such as THX, it might play well on one of the other common systems that are stereoid speakers and amps. THX can pickup where it fails in dubbing and mixing, as it there have been directors and sound re-mixers who have mixed their mixes up at home, and I have to say it, their recording wasn't right. It may have been okay for a normal cinema, but for our wide range ones ...

In the city, we have a situation where we have purchased another set of Dolby equipment so that we can remove the house cards, put them aside and give them the three cards and say, 'Play with it and live it up for yourself and make it sound like you want it to.' At the end of that time, we put our EQ cards back to the standard that Dolby and Lucasfilm say is correct.

There is no wide division between Dolby and THX. Dolby has specific requirements which we follow rigorously. THX is an extension of that which allows the film to be played even better. Using modern wide-range speaker systems, it allows a film to be played louder, with faster frequency response, clearer sound and with better dispersion as far as high frequencies go.



VIEW OF YELKOU BEACHFRONT HOTEL IN OTRERA, CYPRUS.

## DolbySR

There was a well-attended Australian Audio Engineering Society seminar last year where they brought out Tom Holman from Lucasfilm and from Allen from Dolby Laboratories. The presentation was primarily a paper on the history of stereo sound on film, starting from when Holman was working on stereo soundtracks, through to Cerebrscope with four-track magnetic sound, then to 70mm Dolby A stereo and finally to Dolby Lab's latest release, Dolby SR. The results were not many people. Haley.

The examples of SR were so convincing that people came up and said, 'I can't see the special. You must be playing off digital?' We said, 'No, make a look in the box and you will see a piece of 35 mm film with an optical soundtrack running through the program.' It was that good, and the feedback we had was tremendous. It confirmed what the industry can do in sound reproduction, from the perspective of the audience's response.

The standards are achievable here and we seem to get it right with films like *Conan the Barbarian*, *The Long Walkers* and, more recent, *The Deluge*. We do have the Dolby.

Actually, a lot of the problems we are involved in the pressing part of the process. I design sometimes with the American material. Some of their prints fall apart on the screen for some.

## In a Recycled Bin Near You

Through the Theatre Alignment Program, there is the opportunity for a proprietor and to find information about specific findings on the quality of prints back to Lucasfilm. This is then passed on to Laboratories. But one of the biggest problems the theatres are facing is not one that will be easily rectified. It relates directly to the need to "uplash release".

Compared to only allow print age, films are now on much shorter release, nine-eight weeks in an average, with major features like *Businessman* running twelve weeks. The film is then turned over to the video market and the prints are junked. With this "uplash release" format, the idea is to get the maximum number of prints on simultaneously. That requires the laboratories to run their printing

any of the reconditioned ones. We take more care in Australia and I really have high praise for the people at

Artist and Calafilm and the other labs doing release prints. Technically, no one can show us anything not here,

in regard to cinema operations or the production side."

machines run stop, putting a commercial pressure on quality control. Combine this with the trend to bigger and bigger screens in suburban areas of eastern a/c, where you need short-focal length lenses, and the strange magnification over a short viewing distance becomes huge. If there is any film mish related to the printing quality, you are going to see it magnified up to 30,000 times. Halsey thanks this puts the pressure back on the industry to improve positive print stocks, and thinks that the majority of the complaints are the result of not a rough standard being paid to quality in the printing stage.

Taking Halsey's example of 8mm as an average multiple, of the ten cameras, four have large screens with projectors requiring medium to short focal-length lenses where re-focus is critical. The other six have small screens with longer focal-length lenses where the depth of focus is not a problem. In the city complex, one of the big theatres has very short focal-length lenses, blowing up to a very big screen, 15m by 7.5m high. As Halsey says, "The film only has to breathe in the gate and we have serious focus problems."

Focus has become a constant problem. The reason is one that most cameramen would never be aware of: namely, of having the prints from the American "split release" returned to the laboratories for repair and reconditioning, and then being sent out to other markets such as Australia. Unlike a new (and expensive) print, these reconditioned prints cause focus problems. Halsey is sure that,

whenever they are doing to them in the reconditioning process is distorting the image and the stability of the print as it runs through the projector. These prints fly in and out of focus, and they flatter badly in the gate. We know it's not the projection and the camera has an acceptable usage on the screen. The projector just can't do anything.

What Halsey knows about the process involves classic cleaning, and then coating the film with a chemical that acts like the fluid in a liquid gate, filling the voids between the emulsion and on the base. He admits that,

Some of them come up quite well, but the image is often fairly spot and close to gate. The film handlers don't understand what the problem is, but I think it's something that happens to the base that makes it unstable. You can go into a theatre and it's amazing between the plater and the projector, when swapping in place the tested and loaded film the movie gate. When it does load in that, the image in the light path shifts and you can look in the gate and see it breathing in and out.

The other problem with large screens is that with the highlight sources (1000w arc-weld lamps) there is a heat problem, especially on a platter that is moving for two hours. Couple that with the reduced projection staff, where the guy is moving around and can't check each one all the time. There's nothing you can do. The poor paying public gets three reels in a half cut.

In the past six months, we seem to have had some improvement but I don't know just if it's because the distributors are bringing in better prints. I do know that the American release there is a big problem and maybe they are doing something about it. I talked in print to production who have had feedback from release houses, and I've talked in print to a lot of American who have had exactly the same experience.

Australian aspect may be that we are bringing reps in and putting them in Australia. These American prints are of a better quality than most American, provided certainly better than our old reconditioned ones. We take more care in Australia and I really have high praise for the

people in Artist and Calafilm and the other labs doing release prints. Technically, no one can show us anything not here, in regard to cinema operations or the production side. I have the utmost praise for our industry: the guys here are a dedicated bunch.

## The Light at the End —

Another factor that affects the screen image is the colour temperature of the light source. With the move from carbon-arc arc lights to the reduced screen lamps (called initially, with a touch of sarcasm, "the arc as a beetle"), they are now just part of the low-maintenance and automated projection booth, with all the sub-ventilators, trailers and features assembled on a large, continuous platter.

Halsey tells the story of working with Peter Menzies on the release of *Dead Heat* Sunday.

Peter was being very strict about the projection colour temperature so that the colours were accurate in the landscape and the period of the year when he shot it. In our initial release, he was particular that we got it right, and fortunately we did. But we had to bring things back up to standard that had slipped slightly. It was mostly technical, all screen bulbs have colour temperature differences from cold white to warm white, but the biggest factor are the screens.

Screens are made white and when you look at the cold light (discharge) screens that are used nowadays they can have varying colours in the coating. I've seen three or four screens from the same company and one was green when you ran blue white and one was pink when you ran blue. All you can do is use a colour temperature meter, or more usually use a director the film with each of them and ask which he prefers.

One of the reasons that management usually doesn't want to go changing bulbs and screens. A screen costs about \$1000 and a 1000w bulb costs about \$2000. It is a bit of money and we know we don't have that problem down. It's the same for GFI and Hays.

I believe that you must keep the quality to the best you can get, or even stretch it a little further. The public deserves it. There is too much competition and we are seeing in the public gate and look at our big screens, how our great seats. We have to allow them to see the difference that a good 35mm print makes with the rapid spread of the close to screens.

On the 35mm print of the release of *Dead Heat* Sunday, I can remember there was a dark dog looking on the right hand channel. It was so real that you would almost think "Tell someone to shut that dog up!" And in the *Dead Heat* of the job, when Luke is fighting with his father and he drives his light under to the right, your head was dragged around to follow the sound on the one channel. When he had that channel, SR is getting there, but can't quite achieve the channel separation.

I believe we should be trying to give the public that kind of experience. But it all revolves around the high cost of bringing 35mm prints and the country. Distributors have to look at the value of it, and when they can't afford it, it's 35mm.

Halsey believes that as an industry we have to continue educating the theatre to go to the movies and encourage audience to appreciate 35mm releases. He feels that,

You will only do that by giving them what they want to see and hear. And although I think that the technical problems of big screens give us, if you are going to compete with television, home video and the domestic surround-sound devices, you have to give the public good high-quality pictures and great sound. It's the only way.

In the period of being in the dark in the cinema, there is nothing and a sharing of the experience with an audience around you. You can't achieve that as you lounge room because of the lambskinner of the room and the distractions of the little beast on the back of the dog that really is looking outside the back door. I still get a real buzz out of sitting on an audience.

"Technicians" welcome any information readers might want to offer regarding the production side of the industry. Please write to "Technical", MTW Publishing, 45 Chrysler Street, Glendowie, NSW, Victoria, or information can be found to 055-422 2555

# Dirty Dozen

A PANEL OF FILM REVIEWERS HAS RATED TWELVE OF THE LATEST RELEASES ON A SCALE OF 0 TO 10, THE LATTER BEING THE OPTIMUM RATING (A DASH MEANS NOT SEEN). THE CRITICS ARE: RUI COLLINS (CHANNEL 10); THE DAILY MIRROR, STONING; JOHN FLAHER (3RRR); SANDRA HALL (THE PATRIST, STONING); PAUL HARRIS (3LO); "BO", THE AGE, MELBOURNE; PAM HUTCHINSON (SYSTEM NETWORK); THE SUN, MELBOURNE; STAN JAMES (THE A.B.C./ADVERTISER); NEIL JULIETT (THE AGE); ANDREW MARTIN (THE SUN, MELBOURNE); SCOTT MURPHY; MICK VAN NIEKERK (THE WEST AUSTRALIAN); TOM STAN (3LO); THE JONAS PAGE, MELBOURNE; DAVID STRATTON (MAJORITY); SUE; PETER THOMPSON (3LON); THE SUNDAY AGE; AND STEVE WILLIAMS (THE AUSTRALIAN, STONING).



1. The first step in the process is to identify the problem or issue that needs to be addressed. This involves gathering information and understanding the context of the problem.

## SAMUEL CLAUDE

## References

Bill Collins	—	Bill Collins	—
John Flann	3	John Flann	—
Sandra Hall	?	Sandra Hall	—
Paul Harris	4	Paul Harris	—
Ivan Hutchinson	6	Ivan Hutchinson	—
Ron James	—	Ron James	—
Neil Jillett	?	Neil Jillett	—
Adrian Martin	1	Adrian Martin	—
Scott Murray	—	Scott Murray	—
Mike van Nieuwenk	—	Mike van Nieuwenk	—
Tom Ryan	—	Tom Ryan	—
David Smeaton	12	David Smeaton	—
Peter Thompson	9	Peter Thompson	—
Ross Williams	?	Ross Williams	—

**THE GOOD THING**...

## References

Bill Collins	9	Bill Collins	9
John Flann	4	John Flann	8
Sandra Hall	9	Sandra Hall	8
Paul Hanna	2	Paul Hanna	7
Ivan Hutchinson	7	Ivan Hutchinson	8
Stan James	-	Stan James	9
Ned Jillett	2	Ned Jillett	4
Adrian Martin	1	Adrian Martin	-
Scott Murray	0	Scott Murray	-
Mike van Nieuwkerk	-	Mike van Nieuwkerk	-
Tom Ryan	-	Tom Ryan	8
David Stratton	9	David Stratton	9
Peter Thompson	5	Peter Thompson	7
Ross Williams	5	Ross Williams	-

**DRIVING MISS DAVIS**

## Discussion

Bill Collins	8	Bill Collins	9
John Flinn	-	John Flinn	-
Sandra Hall	7	Sandra Hall	7
Paul Harris	3	Paul Harris	3
Ivan Hutchinson	8	Ivan Hutchinson	8
Sean James	9	Sean James	9
Ned Jillett	2	Ned Jillett	2
Adrian Martin	1	Adrian Martin	1
Scott Murray	7	Scott Murray	7
Mike van Nieuwk	9	Mike van Nieuwk	9
Tom Ryan	8	Tom Ryan	8
David Smitton	6	David Smitton	6
Peter Thompson	4	Peter Thompson	4
Kevin Williams	7	Kevin Williams	7

**EXAMPLE 4. LONGE STOUT**

## References

### THE FABULOUS HARRY POTTS

## References

500

**Keywords:** *Self-esteem, self-worth, self-concept, self-identity, self-image, self-perception, self-awareness, self-knowledge, self-understanding, self-exploration, self-discovery, self-actualization, self-fulfillment, self-empowerment, self-mastery, self-control, self-discipline, self-motivation, self-direction, self-reliance, self-sufficiency, self-dependence, self-assertion, self-defense, self-protection, self-preservation, self-survival, self-sustainability, self-resilience, self-strength, self-confidence, self-belief, self-trust, self-respect, self-dignity, self-honor, self-pride, self-satisfaction, self-contentment, self-peace, self-harmony, self-balance, self-wholeness, self-completeness, self-unity, self-oneness, self-transcendence, self-enlightenment, self-awakening, self-realization, self-illumination, self-fulfillment, self-actualization, self-empowerment, self-mastery, self-control, self-discipline, self-motivation, self-direction, self-reliance, self-sufficiency, self-dependence, self-assertion, self-defense, self-protection, self-preservation, self-survival, self-sustainability, self-resilience, self-strength, self-confidence, self-belief, self-trust, self-respect, self-dignity, self-honor, self-pride, self-satisfaction, self-contentment, self-peace, self-harmony, self-balance, self-wholeness, self-completeness, self-unity, self-oneness, self-transcendence, self-enlightenment, self-awakening, self-realization, self-illumination.*

## HENRY V

ROBERTO BENJAMIN

Bill Collins	9	Bill Collins	9
John Flinn	-	John Flinn	-
Sandra Hall	9	Sandra Hall	-
Paul Harris	4	Paul Harris	4
Ivan Hutchinson	8	Ivan Hutchinson	8
Sean James	-	Sean James	5
Ned Jilett	8	Ned Jilett	8
Adrian Martin	-	Adrian Martin	8
Scott Murray	-	Scott Murray	-
Mike van Nickerk	-	Mike van Nickerk	-
Tom Ryan	7	Tom Ryan	8
Daved Scantion	8	Daved Scantion	1
Peter Thompson	5	Peter Thompson	4
Evan Williams	8	Evan Williams	5

## THE HONEYMOON KILLERS

LORENZO BASTIEN

Bill Collins	7	Bill Collins	9
John Flinn	8	John Flinn	-
Sandra Hall	-	Sandra Hall	6
Paul Harris	8	Paul Harris	8
Ivan Hutchinson	5	Ivan Hutchinson	5
Sean James	-	Sean James	7
Ned Jilett	6	Ned Jilett	5
Adrian Martin	7	Adrian Martin	-
Scott Murray	-	Scott Murray	-
Mike van Nickerk	-	Mike van Nickerk	6
Tom Ryan	7	Tom Ryan	9
Daved Scantion	8	Daved Scantion	1
Peter Thompson	7	Peter Thompson	6
Evan Williams	-	Evan Williams	9

## LIT'S GET LOST

BRUCE WILSON

Bill Collins	8	Bill Collins	-
John Flinn	-	John Flinn	8
Sandra Hall	7	Sandra Hall	-
Paul Harris	-	Paul Harris	7
Ivan Hutchinson	8	Ivan Hutchinson	8
Sean James	-	Sean James	-
Ned Jilett	5	Ned Jilett	-
Adrian Martin	8	Adrian Martin	8
Scott Murray	8	Scott Murray	-
Mike van Nickerk	-	Mike van Nickerk	-
Tom Ryan	7	Tom Ryan	7
Daved Scantion	8	Daved Scantion	9
Peter Thompson	-	Peter Thompson	-
Evan Williams	-	Evan Williams	10

## LOOK WHO'S TALKING

AND HICKLING

Bill Collins	9	Bill Collins	9
John Flinn	-	John Flinn	-
Sandra Hall	-	Sandra Hall	-
Paul Harris	4	Paul Harris	4
Ivan Hutchinson	8	Ivan Hutchinson	8
Sean James	-	Sean James	5
Ned Jilett	8	Ned Jilett	8
Adrian Martin	-	Adrian Martin	8
Scott Murray	-	Scott Murray	-
Mike van Nickerk	-	Mike van Nickerk	-
Tom Ryan	7	Tom Ryan	8
Daved Scantion	8	Daved Scantion	1
Peter Thompson	5	Peter Thompson	4
Evan Williams	8	Evan Williams	5

## SHIRLEY VALENTINE

LOREN COOPER

Bill Collins	7	Bill Collins	9
John Flinn	8	John Flinn	-
Sandra Hall	-	Sandra Hall	6
Paul Harris	8	Paul Harris	8
Ivan Hutchinson	5	Ivan Hutchinson	5
Sean James	-	Sean James	7
Ned Jilett	6	Ned Jilett	5
Adrian Martin	7	Adrian Martin	-
Scott Murray	-	Scott Murray	-
Mike van Nickerk	-	Mike van Nickerk	6
Tom Ryan	7	Tom Ryan	9
Daved Scantion	8	Daved Scantion	1
Peter Thompson	7	Peter Thompson	6
Evan Williams	-	Evan Williams	9

## A MURDER IN LIT AND DEATH

MICHAEL POWELL

Bill Collins	8	Bill Collins	-
John Flinn	-	John Flinn	8
Sandra Hall	7	Sandra Hall	-
Paul Harris	-	Paul Harris	7
Ivan Hutchinson	8	Ivan Hutchinson	8
Sean James	-	Sean James	-
Ned Jilett	5	Ned Jilett	-
Adrian Martin	8	Adrian Martin	8
Scott Murray	8	Scott Murray	-
Mike van Nickerk	-	Mike van Nickerk	-
Tom Ryan	7	Tom Ryan	7
Daved Scantion	8	Daved Scantion	9
Peter Thompson	-	Peter Thompson	-
Evan Williams	-	Evan Williams	10

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THIS ISSUE: HENRY V, DRIVING MISS DAISY,  
BEYOND EL ROCCO, RAW NERVE AND  
BLOOSMOON.



HENRY V (JEREMY IRONS) DRIVING MISS DAISY (JANE FUND) LEADS HIS BROTHERS IN BATTLE "THE BREAKING OF GREAT WOODS COMED TO US FROM AN UNENDING GENERATION. THIS WITH SOME SMALL EL RINGE (BRANAGH) WAS BORN IN HENRY V"

## HENRY V

SEAN McBRIDE

**O**NE DOESN'T NEED TO BE OF RENEZANSE through some film version of Henry Vase results in the way that, by way of a remake of the film of John Byrnes's *The Henry Vase* was a remake of Edmund Gossett's 1943 film. Popularly plays and original were plays all these are acceptable to the idea of the remake, but surely Shakespeare wrote outside such a regeneration. There is a sense in which the film dramatizes what of that time might be to recover, or themselves against what Shakespeare offers that every new action version offers a kind of contemporary commentary on what has long been passed into the common cultural heritage.

The 1944 Oliver film, which has also passed into the cultural heritage, obviously hangs in a space over any succeeding film version of *Henry V*. One can get over the tedious stuff about why Henry and his forces should be in France in the first place, it is possible to see the rest of the play as a type of French courage and nobility. Generally, Oliver's beautiful and romantic war

film, made in the tradition of the Ministry of Information, subscribed to such a view and the result was one of the great patriotic films of the century. At the time of its making, England was literally exhausted and Henry a "happy few", his "band of brothers" could easily be read as a metaphor for an England imperiled in 1944. Whether some version of "Englishness" is suspended in the Thatcher England of 1990 is an other, more problematic, issue, though one many would have no trouble asserting.

The point is twofold. Inevitably a new film version of *Henry V* will be compared with the Oliver version, and, in the case of many older viewers, not to the advantage of the new film. This may be partly a matter of the three commentaries that tend to believe that when was good and old must be better than what is new. It may also be to do with the second point to be made here, that is, one must take into account the different political-social-cultural climates in which the two films—48 years apart—were made. The Oliver film, if appearing for the first time today, might well appear positively. Branagh's film, with its often graphic stress on the physical horrors of war,

might well have been cast in a dangerous or terms of 1944-pulse movie. They are, that is, both films of their "time" and, through it-on record as making an action the Shakespearean text from its World War II mythology.

But the Olivier film came first. Spending on cast who has seen in only once, most in 1948 and again last year, I have to say that I find Branagh's film haunted by the ghost of Olivier's in every way. Will the light of action from the British have described the same graceful gambols? No, they don't, this time they look more like stony rain. Will the "bark cough of Henry in the night" be done with the same heart-stopping rapped for a brother who has almost no resources left from the courage and devotion of his band of brothers? Yes, it strikingly recalls the earlier rendering of the scene. Can Emma Thompson and Geraldine McEwan, as Princess Katherine and her (sister or last) English-speaking lady-in-waiting, by the ghost of Bette Anderson and by St. Helier, or Richard Baines, Robert Stephens, Christopher Reeve and Jack Doolan, as the Constable of France, Pate the Herald, Montjoy and Mistrust. Quickly by those of Leo Genn, Robert Newton, Ralph Thomas and Freda Jackson? The answer, variable across so large a cast, is, in general, "Yes, they can," but there is a sense of their having to work as it. These earlier players were so used and so trained that, in every instance, they can long shadows over the new interpretation, but the latter—who know how to speak Shakespearean verse and make it sound like conversation, eventually—some more than others—step out of the shadows of their notable predecessors. Jack Doolan, at least, is as first a lowering, handsome Mistrust. Quickly as one could imagine and her report of Falstaff's death is as moving as Margaret Rutherford's in *William Shakespeare's*.

While writing about the cast, it is worth noting that the film is full of occasionally good performance by those who have not been together not only those noted above but

such other major British stage stars as Paul Scofield (King of France), Ian Holm (Fluellen), Alec McCowen (Edy) and Kenneth Cranley (Barney), who bring individuality and authority to their brief scenes.

But it is on Branagh's own role. His interpretation of the warrior king: that the film must finally rest, and is a work of art and grandeur that one regards his own-though in showing himself first from the ghost of his great predecessor. He initially somewhat passive, though determined to acquire a dangerous ghost to be responds in the Dauphin's sudden gift of his noble life seemed to him that he could not quite live up to the huge challenge in which he enters the dirty court, this impression is quickly revised, and his dealings with the three women—Grip, Scroop and Cambrige—confirm and sense that here is a man who is so reckoned with. He is a character, not a lightness. Henry then Oliver was, for a more dangerous figure for more cynical times. The stirring speeches—"These sweet airs do break the bow," "and the little things that they do do their inspiring work with a passion that grows as we watch Henry warm to his task. The elements of the fully boy cannot escape by his own rhetoric, the foolish, rough raising the departed followers to prelate challenges, are advanced into a moving truth about the nature of heroism in the face of insuperable odds.

Branagh, at 34, has achieved so much already on stage. Incomparably as Henry at Stratford in 1984, his entrance, in January 1987 for his own Renaissance Theater Company, on film, and television, and in a number of volumes one of his monographs, that he comes to the film role with a sense comparable to Olivier's when he, at 36, made his film. If the critics are out, as they seemed last year in London to be, waiting for him to trip, they will have to wait longer to order. As the Oliver Memorial Service (19/11/88), Alan Cumming made oblique reference perhaps to Branagh when he spoke of the folly of casting "another Olivier" (whose own voice, from the soundtrack of Henry V was heard in Westminster Abbey), reinforcing the mythological status as it

were). It is fully, Branagh's Henry offers a different reading of the role, just as his film offers a further, milder reading of the play.

Thus it is a better text in the battle sequences which begin with an urgent symbolic of preparation (Henry) before giving the mad action being fired to home) and then give way to more violent metaphors of a deadly blow, French blow and moments of sharp poignancy. There is a mixture of battle and beauty and beauty in the conduct of the battle, though punctuated with moments of painting beauty following. In this respect, one might especially the King's cry of "I was not angry until I came to France." Until this moment, "as he discovers the death of young boys, as he embraces, to tears, of Fluellen with "I am Wele you know." The whole Anglo-French sequence is brilliantly related to pass the personal and the corporate, the touching closeness and the Birmingham activity of beautiful long shots.

Branagh was only previous, direct and even but also another of a screenplay. Here his monograph seems to impress effect, he knows how to use those long and, in truth, tedious speeches from the Archbishop's apostrophic manner for the moments of France, more in the way of the way in which he does in the two earlier plays, *Henry 2d Part 1* and *Part 2*. At Falstaff his play, a somewhat reveals that he has heard the changes in "midnight." Actually James Shaw's words in *Part 2* but understood here, quite properly, in Falstaff's, and, in the last line characters gather around his bed, drive in a brief shot of a kindly affection King saying, "I know that not all that." The play-acting from *Part 1* as which France had won Falstaff that he will benefit from when the time is ripe: "I'll be, I will," and Hal's confession of a great almost happens with Banquo from *Part 1* as Banquo hangs from a tree in France, passed for nothing a clearly, as for the examples of the fatal collapse of misadventure from the two earlier plays. Again then in watching the scenes of the film by giving a sense of a world that's been left behind, these brief scenes also provide a perspective background for the purposeful Henry V that Branagh presents. Here's always, this is, a man who knows his business.

Given the nature of his construction—of plays facing from place to place, scenes from cover to cover, the known world, and from time to time—and given the wonderful scenes from, the production of the play, it seems to the beyond question that Shakespeare would have them represent on the production of the scene. The scene has no other less useful discovery in dealing with him. The scene takes such as the mind. William Shakespeare and Oliver's Henry V and Richard III in a rich culture, and would expect that there might be some convergence among the two, as in one medium inspired by work to see the scene. Branagh's other findings in this context, he must directed by Shakespeare had clearly inspired by him.

Not everything works the same. Branagh's (David Jackson) in modern dress, presumably to underline the film's contemporary relevance, put our imagina-





insider who has come to terms with being a victim of racial prejudice and Daisy is someone who has not experienced racism in any dimension, except racism.

When into the film's narrative are certain historical details that give it an aura of historical authenticity. In particular, there are two significant scenes which refer to the civil rights movement in the 1940s and 60s: the 1955 bombing of Atlanta's oldest Jewish synagogue (in this scene Miss Daisy assisted bebopful Hoke in her car on her way to that synagogue; she also believes that racism would want to bomb it) and the scene where Hoke is forced to listen to Dr Martin Luther King's speech on the car radio because Miss Daisy feels uncomfortable about having Hoke with her inside the Dinkler Place Hotel, where King is speaking.

To say that *Driving Miss Daisy* is blessed with an exceptional script and two splendid screen performances is quite an understatement. Tandy is impressively credible in that tiny, crumbly existence on complete change of her world. She goes from room to room in a manner befitting a foreign diplomat. The brevity of the film her enormous house (Foster James' expensive photography gives the place an overwhelming sense of a warm, smothered atmosphere) indicates us that Miss Daisy is someone whose life is built on family pride and tradition. Her relationship with her maid, Melfie (Helen Hanks), is one that is built on mutual trust, though at times Miss Daisy treats her like a discipline, as in the affecting scene where Miss Daisy enters the kitchen to punish Hoke and Melfie against the life of watching too much television.

Both Tandy's and Freeman's roles are ideal for each respective performer. Tandy demonstrates plausible performer skills come to the fore in so many scenes. One that stands out is where Hoke

Daisy and Hoke take a celebratory break during their car trip to Mobile. She is sitting in the car and he is standing outside, addressing the scenery. Miss Daisy tells Hoke that as a young girl in the 18th she would travel to Mobile to visit her relatives. Her eyes stare beyond Hoke in the direction of the horizon and her finely modulated voice, with its Southern accent, captures a wistful sense of childhood memories. She speaks of how as a child in Mobile she tasted the water of the Gulf of Mexico. It is a very vivid image and one can almost taste the water.

This slight scene is subtly characterised by two reduced speed episodes are suggestive of the two racing off the highway. One cup says to his friend how Miss Daisy is a Jew (it is significant about the origins of her surname) and is probably having an affair with her "nigger" employee (the dialogue is shot through with Southern proverbs).

Morgan Freeman as Hoke is something to behold. From the moment he enters the story, looking for work, to the final one, where he runs Miss Daisy to a nursing home, he never dominates every scene. This is not so distant from Tandy's performance, but with Freeman there is an extra dimension: a certain natural dignity in his characterisation. Freeman's performance operates on so many different levels: his perpetual stoop (echoing Jimmy Stewart's gangly body) is not so dramatically obvious as it is a subtle stoop, and an appealing source of fascination. Every time Hoke takes in a telling moment of Freeman's Afro-American peers who greeted the American streets in their clattering *Clash* Tins culture or as equally unrepresented rights. Freeman's glowing of feelings, the program government in a speech and the subtle hand gestures suggest that Hoke is a person who is trying to live his life according to his

code of values.

*Driving Miss Daisy* allows Freeman the opportunity to perform a character that is socially complex and not predicated on cultural and ideological stereotypes. Contrary to the well-established history of Afro-American actors and actresses playing one-dimensional characters, Freeman gives a screen performance that is demonstrably linked to the small number of admirable performers in American cinema by Afro-American performers: Canada Lee in *Body and Soul*, Ethel Waters in *Member of the Wedding* and Juan Hernandez in *Men with a Men* are first examples that come to mind. The thing that we have to remember is that previously Afro-American performers because of long characterisations were forced to give "moments" credible moments: cerebral, miraculously, beyond the confines of the script; bits of melody, struggled like contraband into a musical tale, and with enough force if understood, to shatter the tale to fragments" (James Baldwin, *The Dead End Work*, 1959, p. 184). There is no need for Freeman to perform in such a subversive manner because *Driving Miss Daisy* is a gift from the Gods for an Afro-American actor.

**DRIVING MISS DAISY** Directed by Bruce Beresford. Producers: Richard D. Zanuck, Lili Fini Zanuck. Executive producer: David Brown. Screenplay: Alfred Uhry. Based on Uhry's play. Director of photography: Fritz Jensen. Editor: Mark Korman. Production designer: Bruce Johnson. Costume designer: Elizabeth Mitchell. Composer: Hans Zimmer. Cast: Morgan Freeman (Hoke Colburn), Jessica Tandy (Miss Daisy), Don Ameche (Beckie White), Paul Laporte (Ramon Winchell), Robert Bly (Hoke), James MacCalla (Miss McChaffery), William Hall (Sam), Henry, Allen M. Suprenant (Dr. Wally), Charles F. Gagnier (Hoke), Mimi Moore (Hoke), A. Patrick Gil production. Box Office: 76 runs, 35 ans, U.S. \$40.









CONTINUED FROM PAGE 11

**JIM** I don't think Einstein was born in Tasmania.

**HAL** Fortunately, Yoko basically said "Fuck you" to the world and made his own movie. Good luck to him.

I mean, how do you figure the 'cultural crux' argument with some of the hottest 'n' hottest Australians? Was David Ford *Scotty* cultural crux? I'm not sure. It was made by an Australian director and an Australian cameraman, and set in a supposedly New England boys school, that probably doesn't exist, and was modelled on *Confessions* in Sydney, where the director went to school. But it was a wonderful movie.

Cultural cruxness has nothing to do with successful and appropriate storytelling.

## AUSTRALIAN FILM FINANCE CORPORATION (AFFC)

**How do you think the AFFC is doing?**

**JIM** We are the recipients of a large cash loan, so it is pretty easy to be the support act of them. But I was shocked by all the criticism when the AFFC opened up. It seemed to be pretty venal.

I think the AFFC is pretty efficient. There seems to be some criticism of their scrutiny process, but you have to have some sort of scrutiny, and taking a commercial loan is entirely reasonable. It is taxpayers' money and the AFFC has legitimate right to commercially scrutinize projects in the market place. If a producer puts up a proposal on a \$1 million feature, it would be appropriate for the scrutiny to occur essentially in Australia, because that's where the film will be made essentially. If we are talking about a \$10 million film, that's centrally appropriate for the scrutiny to occur in America as well as Australia, because that's where you are going to have to return the money.

It seems to me similar to any kind of loan you go against you. Projects need scrutiny.

But part of the criticism, surely, is that the AFFC doesn't have sufficiently skilled screenwriters.

A BRAWLING AND ENERGETIC ATTRACTION: JULIA ORMA (JULIAN VORON)  
AND FRANKIE FARR (JULIA ORMA) WITH SOME REGULAR ENGLISH.  
JULIA ORMA'S FILM: JULIA ORMA'S FILM



**HAL** The only way you can make that assessment is on a case-by-case basis. Some of the biggest successes in Hollywood are people who have lacked any making what happened to be the right decision for the right project. But you can't say we shouldn't scrutinize projects because we can't agree on who is going to do the assessment, just's absolutely right. We are asking millions of people to sit down and watch a film, so let's ask some people their opinions at the start. You don't have to accept it.

Part of the complaining has to do with the 'national image' syndrome, where some people believe they have a God-given right to be given money to play to make films. I am not sure any of these people can demonstrate that they deserve that opportunity. Nobody else in the world gets it, so why should they? It is taxpayers' money and I would have thought that the obligation on the government and the taxpayers is to try and ensure that it is wisely spent.

**What are your feelings about the principle of the minimum 50% (now 55%) Australian private investment?**

**HAL** Unless someone comes up with a better criterion, what's wrong with that?

**I am just asking —**

**HAL** I don't think anybody has come up with a convincing argument that this criterion is wrong; some just brist at criteria even at all. But you just can't have a criterionless standard. That's great name, and the question then is: Who is going to give the grant?

**That's what you essentially have with the AFFC's Trust Fund. Some see it as a return to the 'patronage' of the AFFC era.**

**HAL** Apparently, there was something like six scripts submitted for the Fund. The AFFC and Beyond International did some sort of sifting process and it did happen, if they were doing their job at all honestly, and it usually Beyond International has a big incentive to do so, they thought bloody hard about it. You had a race with very people in it and five crossed the line. Well, good luck to them. To my mind that's perfectly fair and reasonable. What some people are proposing is that there not be a race, but that, whoever they want to wonder so, they get funded the money.

**It seems like an argument between a race and a lottery.**

However, getting back to the scrutiny process, I think there is a persuasive argument to say that the scrutiny ought to be known to the applicant. If you go to a distributor asking for a preview, you know where you are talking to and how to start your proposal. There are some films out there that distributors N is just simply not going to go for, whereas distributor Y just might.

The people the AFFC goes to for opinions are pretty hardened individuals and they should be able to cope with having their names known. It's probably a fairer way of behaving. It would remove a lot of frustration.

**HAL** My sense is not that they don't know the names, they just object to the principle. It's a lot of bullshit.

## 3. McELROY & McELROY

**When last interviewed, you worked together on each project. But since then you appear to have specialized more as individuals.**

**JIM** Financially it wasn't making sense to both work on a particular project. So we took the conscious decision to try and enlarge our talents by doing individual projects. At the same time, each of us consults with the other quite closely on each other's projects.

**HAL** I initially went into television, very successfully. I stayed in the feature area, less successfully. The picture I'm doing now is the first screen I've had since *The Year of Living Dangerously*, which was the first picture I did on my own. The reason for that is that we had a relationship with Peter Wen, who is one of the world's greatest producers, and it has taken a long time to find someone of near similar brilliance. I've found it on this one.

**HAL** Why did you move to television?

**BA:** About ten years ago, we decided we should get to know more about it. Both Jim and I had worked in television years previously: Jim had started in television on *An Afternoon Younger* and I had produced commercials for it. So, it wasn't the big change for us that it was for other people in the industry. And, somewhat foolishly and arrogantly, we believed it was going to be a lot easier than it proved to be. We spent the first two or three years just trying to figure out television. It is just as complicated and difficult as feature films.

As it turned out, I was one of the first feature film producers to make the move, and, with hindsight, we can say how smart we were. But there was a fair amount of economic ignorance involved because we had put out all the money we had ever made on *Police in the Moonlight* in a laser light show. We were flat, moribund broke. We had to sell the house and everything. But necessary is the mother of invention, and we went in to television at the right time. We were able to do programmes like *Poltergeist* in film on the staggeringly low budget of \$1.25 million. And it's still making us money; we get a cheque every month.

What it taught us was that the fundamental difference between film and television (and we always want to do both, they can't do that) the swing between loss and profit in television is pretty small, and basically negligible if you do your work right. It is pretty hard to lose money making television and you can make quite good profits. In feature films, you can lose the lot the first week out, or lose out and make a half a million dollars. Our aim is to find a balance. We do television, which makes us regular money and keeps us working, and we do feature films which give us fantastic blue sky. If we do it right, one might just be the complement that makes the kind of money you can only dream about in television.

Television also keeps you honest. You are reminded that a fair amount of filmmaking can be working. You don't have to have four cameras and 130 miles shooting, with a shooting ratio of 15 to 1 and a crew of 100. You can actually make something that works for a lot less than that. And that's healthy.

As well, you get the chance to work with people who may ultimately become feature filmmakers.

**JM:** With television, you need to define your audience more carefully going in. There is less of a risk. With film, there is a higher risk and a higher possible return. It is more of a gamble.

**BA:** There is also a disappointment level with television because it is so instant; it goes in and it's gone. You can spend a year or so of your life creating a wonderful mini-series and, because people are going out on one of the nights, they don't bother to watch any of it. That is kind of disappointing.

A movie, on the other hand, kind of hangs around for longer, if it is successful. It enters the consciousness more strongly.

Except that re-runners are looking at audiences at the moment of *Poltergeist* in film. And Gene James spoke of it the other night, calling it the "King of all soups".

**JM:** Well, it was huge in England.

**BA:** And it was big in France three months ago. Poland was huge, as were Jordan, Indonesia and Argentina — everywhere.

It is interesting that when you watch television, and it is a couple of years before Kennedy Miller, television was seen as being "down market" compared to cinema. That changed over the next five years, when the big screens were often better than the Australian film in the cinema.

**BA:** Absolutely. I couldn't agree more.

But now things have changed: SBS, which funded the mini-series boom, is finished. What, then, is the future of good drama on Australian television?

**JM:** Product is still needed and good producers will still be around. Don't forget, Australian programmes still rate better than foreign programmes.

Of course, there will be some rationalisation and all of us will have to lift our game.



**BA:** The television stations are, as Jim said, going to want to keep on buying. So it is a real question of will they buy. Yes, they will. Will they be able to pay as much as they did before? No, the price has gone down. Will they buy as much as they did before? No. Will they buy from as broad a range of people? No. If they have less money to spend around, then they will be really selective about who they give it to, because they can't afford to make a mistake.

Amongst that raft of television programmes that were made, there was some exceptional television and some terrible television. Stations don't want to make those mistakes again, so the people who made marginal television, or who are perceived as about to make marginal television, won't get a shot. In the old days of SBS, the stations might have said, "Sure we'll buy it," because they thought it would rise. Well, it didn't rise. I mean quality production, but we all know the bad ones.

From now on, the television stations are going to get real tough. One of the network executives recently said that there are now only six or seven Australian producers from whom stations will be buying. Unless you are in that group, forget it. Now, I think most people can sit down and figure out who those six or seven are. You then have the situation where people who want to make something will have to form an association with one of those six or seven. That way they will have a shot at getting it made, if they go about it on their own, they won't.

That is part of a very necessary consolidation the industry has to have. Australia can't afford 170 members of SFAA, it's just ludicrous. We have all to start co-operating with each other.

**JM:** As happens in America...

**BA:** Where the studios have studios spinning around them, and around those studios are other studios licensed to use. You have to look them up to get the production made. That's what should happen here much more than it does.

What you are saying was a major part of your SFAA address, namely, the days of the lone independent producer are over.

**JM:** Absolutely.

**BA:** The biggest producers have been talking about how enormous experience and contacts. It was so much divided, but who's making it that is important. *Dead Heat* is only in the hands of anyone other than Peter Weir could have been a complete disaster. Peter breathed a magical quality into it and turned the thing into a hit movie. He was the X factor for that movie.

The same is true in television. The right sort of input at the right time in the creative process can turn a not very good idea into something wonderful. I'll never forget that when the Baker and Abraham team were putting together *Asphale*, they went to Paris

cinema with the idea. Paramount loved it but was really worried about letting these relatively inexperienced people direct it. So they hired an producer (the toughest) old hand, Howard Koch, and he hired the brightest old cameraman, Joe Burke, who had shot *Lawless Japan*. Paramount stuck those two old sagers with these young Turks and came out with a hit movie.

In Hollywood, they always put young guys with old guys to keep each other honest. That's the sort of cross-fertilization that should occur in our industry. We actually have now strata of experience where some have been doing it for 20 years, and personally have learnt something. I'm always delighted to pass on any knowledge I have, it just amazes me that nobody ever bothers to ask.

## LOOKING BACK

**The 1970s for McElroy and McElroy are very far an outsider to define because you made three of the most important Australian films of that decade. How do you view your achievements in the 1970s?**

**JM:** The 1970s started brilliantly with *The Year of Living Dangerously*. People had said that an Australian movie would never back an Australian screen. Well it did, and that was a great triumph for us. The film paved the way for a discovery. I deserved.

The other highlight would be the great success in television. *Last Frontier* was the first Australian produced miniseries on American network television, and it won the year for the network. That is a very considerable success. As well, *Adam & Eve* was hugely successful in syndication in America and all around the globe. We then did a series on it, again successfully.

There was one other thing in television which I'm going to be slightly inconsistent about. There were two programmes we did – *Hal Collins*, I the other – called *Railings* and *Last Night with Joe and Denise*. Neither works if from a ratings point of view, but they were in a way formulators to programmes such as *Pat Furber* and *Comedy Company*. I'm not suggesting ours were in good a quality, but maybe they helped that whole thing off. Some of the people we engaged were Mark Mitchell – it was his first time on television – and Stephen Blackmore, the writer Geoffrey Adkins and so on.

**HM:** We were truly managers when we were making those early movies. We have matured a lot, but we still have a long way to go. That makes it very exciting.

**JM:** We have today a far greater ability to recognising what works in a story. We have improved ourselves in that area than anywhere else. We are less likely to make mistakes anymore.

**HM:** We have always been perceived as businessmen and, yes, we have certainly become more sophisticated in the business end. But the real growth has been creative, particularly in the story telling, story structure, story building, the importance of casting. If your story is important and your casting is right, you have three-quarters of a shot at winning.

**JM:** There is also the casting off-screen.

**HM:** Yes, getting the right creative elements together, working successfully with writers and directors.

We actually had a mixed fortune in working with Peter Weir. He is one of the great directors in the world and the big glass was working on our first four films with someone of that calibre. But we had to figure out a way of replacing him and learn some of the things that Peter did unconsciously. He was born with the skills, the bopper, whereas we have had to learn them. That has taken a while and we are still learning. I look back on our filmography and each production has been just that little bit better than the previous one, we haven't made the same mistakes.

**JM:** Oh, I think we went sideways on a couple of occasions. And the failures were more often due to the concept than the execution. On some occasions we also screwed up in execution, but basically it was concepts.

**HM:** That is why we are taking much more care with the concept. After all, people make decisions to go and see movies and/or watch

television based on a concept – they aren't read the script. And once the concept's right, then everything else seems to fall into place. That's why we have never had trouble finding finance, we have kind of paid for our concepts, and if the concept is right, people get on the money. I mean, the concept of *Sm, Sm, and Kissin' on the Ceiling*, a gay videotape women talking about their sex life, but doesn't really have sex with them. That is incredible, so no wonder it's successful.

**JM:** Today, a film must have a 'must see' quality about it.

**What is the 'must see' quality of *Tell Them We're Here*.**

**JM:** There are elements of the story that have never been seen before. And the setting is an exotic, fantastic part of the world.

**HM:** You haven't taken anything like this since *Dahomey*. The mathematics to black they are actually blue. And even that more content, you put romance, some laughs and a bit of action, and you have something totally different.

**Given the problems you have had in replacing Peter Weir, it is interesting that you have gone for a cameraman as director.**

**JM:** What happened is that John Seale filled two bills which are contradictory. We needed someone with an international reputation, on the one hand, and on the other we needed new blood. Getting the two to mix is a contradiction in terms. But John was that individual and he has proved himself.

It has been a wonderful experience, I trust John Seale has a similar view. He was great director and he's made a terrific film, I can see it. John is a different director to Peter, but he's a very talented one. I made the right choice.

The writer-director-producer relationship is the base of the creative triangle and all the other triangles come off it – you know, cameraman-director-director and so on. Those triangles are valid in any sort of film and, unless they work, the film won't.

**Tell Them We're Here is a film which was at the top end of your two-budget scale.**

**JM:** That's right, it is the sort of movie that in American terms would cost \$20 to \$30 million. That's starting to become a big-budget movie. We're not competing against the *Batman* and so on, but we are competing against, I guess, *Remember the Titans*.

**HM:** \$20 million was our assessment of what we needed to give it the enough to get it on that 'must see' list. Conceptually it was one of those films that could be made for less, so we made a conscious decision when we developed it that that was going to be a big reason. We are developing another movie at the moment that Michael Thomas [Samuel, *Tell Them We're Here*] is writing for us. It is a science-fiction thing and it's going to need at least \$20 million to make. But we have very little doubt that we'll be able to finance it easily because it's such a wonderful concept. Jim is also developing another project that's going to cost...

**JM:** Maybe as little as \$3 million, it is a little bit more than the \$1.5 million we were talking about earlier, but it's in that general category. It does have international legs, but I want to keep it a really low budget because it's a hard one. We want as much freedom as possible.

## McELROY & McELROY FILMOGRAPHY

(All titles are feature unless otherwise specified)

1974 *The Cars That Die Park* (TV) *People in Hanging Rock* (TV) *The Last Wave*, 1975 *Blue Hat*, 1976 *Deadline* (feature), 1981 *A Dangerous Summer*, *Railings* (11-episode television series), 1982 *The Year of Living Dangerously*, *Return to Eden* (5-hour miniseries), 1983 *Kawerak*, 1984 *Melvin, Son of Adam*, 1985 *Remember Me* (feature), *Return to Eden* (12-episode television series), 1986 *Last Night with Joe and Denise* (two television series), *Shades Paradise* (feature), *The Last Frontier* (14-hour miniseries), 1988 *A Dangerous Life* (5-hour miniseries), 1989 *Tell Them We're Here* (a joint production), 1990 *Whirlway House* (non-scripted) – an production.

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Room upstairs	Nolan Lattner
Midship	Dawn Matthews
Small photography	Jim Winkler
Under the hood	Sam Peeples
Clearing	Bruce L. Greenbaum
Security group	Chris Linger
Contract manager	John Higgins
Following me	Leigh Elmer
Illness	Christian Bue
Illness	APRIS Harrison
Light economy	VIC
Long change	Tom Clark
Work searching	Karen Clark
Music	Mason
Screen story	2 1 BR
Shooting music	APRIS and BOB
Class: Architecture	Robert Rader
Public: Economics	

**Table 1**

Trade company	AT/RES
Prepared in	06/11/95 - 16/11/95
Prepared by	15/11/95 - 17/11/95
Final production	17/11/95 - 19/11/95
<b>Principal Credits</b>	
Director	Trade Publications
Producers	Baroness Campbell
Scriptwriters	Trade Publications
	Catherine Randolph
<b>CAST</b>	
Second assistant	Pauline Brownlie
Editor	Leslie Dickinson
First designer	Linda Gopher
Designer	Lepp Pictures
	Paul Nye
<b>Planning and Development</b>	
Company schedule	July-August
Shooting schedule	February
	March-May
Produced by	Proton, Gaudy

**Production Crew**  
 Prod. manager  
 Location manager  
 Prod. assistant  
 Prod. coordinator  
**Camera Crew**  
 Camera operator  
 Focus puller  
 Camera tape  
 Lighting tech.  
**Sound Crew**  
 Int. and director  
 Prod. and director  
 Int. and director  
 Community  
 Boom operator  
 Prod. photography  
 Post production  
 Arts editor  
 Research editor  
 Music performance  
 Music  
 Laboratory  
 Tech. issues  
 Genl. Tech. & Media  
 (Student)

Executive, Computer  
 Insurance Underwriter  
 Executive, Clothing  
 Assistant, Real Estate  
  
 Financial Services  
 Junior Buyer  
 Buyer SA  
 Buyer, Wholesale  
  
 Young, Fashion-Retail  
 Junior Fashion Retailer  
 Fashion Designer  
 Lisa, Clothing  
 Christine, Law  
 Junior Fashion Retailer  
  
 Medical, Laboratory  
 Entry, Animal Husbandry  
 Fund, Investment  
 Entry, Animal Husbandry  
 Adult  
 Entry, Journalism  
 General, Travel Services

Fred manager  
 Fredson is not.  
 User manager  
 Fred manager  
 Manager  
 General handlers  
  
 user editors  
 Mixed in  
 Laboratory  
 Marketing research  
 Point  
 Cash (Growth rate)  
 Specimen Number  
 species look at the  
 which events are  
 unusual behavior  
 before even. Study  
 in which handling  
 female structure

Prod. company	Pa.
Biology	Johns Hopkins
Profectus	DAL / 100 - 1/3/79
Director	Sam Anderson
Producer	John Anderson
Screenwriter	Ram Rosenbaum
D.O.P.	Ram Rosenbaum
Editor	Herbert Auerbach
Prod. design	Samuel Davis
Costume design	Clarence Jones
Prop design	Clarence Jones
Compos	Ulfar Gust
Prod. manager	Thomson
Prod. secretary	Brenda Adams
Prod. manager	Thomson
Prod. secretary	Richard Whitehead
Art grip	Thomson
Gaffer	Sam Anderson
Proprietor	Sam Felt
Proprietor	Richard Whitehead
Proprietor	Richard Whitehead

History Map  
Bally Power  
Bally Tynes  
Bally Price  
Keady Green  
March & McLennan  
Casper Plaster  
Frost Mitchell  
Parks Lumber  
Ed.  
Adair  
Mackenzie Wilson  
Lorne Thomas  
Applied

[illegible]

1997-1998, 1998-1999, 1999-2000, 2000-2001, 2001-2002, 2002-2003, 2003-2004, 2004-2005, 2005-2006, 2006-2007, 2007-2008, 2008-2009, 2009-2010, 2010-2011, 2011-2012, 2012-2013, 2013-2014, 2014-2015, 2015-2016, 2016-2017, 2017-2018, 2018-2019, 2019-2020, 2020-2021, 2021-2022, 2022-2023, 2023-2024, 2024-2025, 2025-2026, 2026-2027, 2027-2028, 2028-2029, 2029-2030, 2030-2031, 2031-2032, 2032-2033, 2033-2034, 2034-2035, 2035-2036, 2036-2037, 2037-2038, 2038-2039, 2039-2040, 2040-2041, 2041-2042, 2042-2043, 2043-2044, 2044-2045, 2045-2046, 2046-2047, 2047-2048, 2048-2049, 2049-2050, 2050-2051, 2051-2052, 2052-2053, 2053-2054, 2054-2055, 2055-2056, 2056-2057, 2057-2058, 2058-2059, 2059-2060, 2060-2061, 2061-2062, 2062-2063, 2063-2064, 2064-2065, 2065-2066, 2066-2067, 2067-2068, 2068-2069, 2069-2070, 2070-2071, 2071-2072, 2072-2073, 2073-2074, 2074-2075, 2075-2076, 2076-2077, 2077-2078, 2078-2079, 2079-2080, 2080-2081, 2081-2082, 2082-2083, 2083-2084, 2084-2085, 2085-2086, 2086-2087, 2087-2088, 2088-2089, 2089-2090, 2090-2091, 2091-2092, 2092-2093, 2093-2094, 2094-2095, 2095-2096, 2096-2097, 2097-2098, 2098-2099, 2099-2100, 2100-2101, 2101-2102, 2102-2103, 2103-2104, 2104-2105, 2105-2106, 2106-2107, 2107-2108, 2108-2109, 2109-2110, 2110-2111, 2111-2112, 2112-2113, 2113-2114, 2114-2115, 2115-2116, 2116-2117, 2117-2118, 2118-2119, 2119-2120, 2120-2121, 2121-2122, 2122-2123, 2123-2124, 2124-2125, 2125-2126, 2126-2127, 2127-2128, 2128-2129, 2129-2130, 2130-2131, 2131-2132, 2132-2133, 2133-2134, 2134-2135, 2135-2136, 2136-2137, 2137-2138, 2138-2139, 2139-2140, 2140-2141, 2141-2142, 2142-2143, 2143-2144, 2144-2145, 2145-2146, 2146-2147, 2147-2148, 2148-2149, 2149-2150, 2150-2151, 2151-2152, 2152-2153, 2153-2154, 2154-2155, 2155-2156, 2156-2157, 2157-2158, 2158-2159, 2159-2160, 2160-2161, 2161-2162, 2162-2163, 2163-2164, 2164-2165, 2165-2166, 2166-2167, 2167-2168, 2168-2169, 2169-2170, 2170-2171, 2171-2172, 2172-2173, 2173-2174, 2174-2175, 2175-2176, 2176-2177, 2177-2178, 2178-2179, 2179-2180, 2180-2181, 2181-2182, 2182-2183, 2183-2184, 2184-2185, 2185-2186, 2186-2187, 2187-2188, 2188-2189, 2189-2190, 2190-2191, 2191-2192, 2192-2193, 2193-2194, 2194-2195, 2195-2196, 2196-2197, 2197-2198, 2198-2199, 2199-2200, 2200-2201, 2201-2202, 2202-2203, 2203-2204, 2204-2205, 2205-2206, 2206-2207, 2207-2208, 2208-2209, 2209-2210, 2210-2211, 2211-2212, 2212-2213, 2213-2214, 2214-2215, 2215-2216, 2216-2217, 2217-2218, 2218-2219, 2219-2220, 2220-2221, 2221-2222, 2222-2223, 2223-2224, 2224-2225, 2225-2226, 2226-2227, 2227-2228, 2228-2229, 2229-2230, 2230-2231, 2231-2232, 2232-2233, 2233-2234, 2234-2235, 2235-2236, 2236-2237, 2237-2238, 2238-2239, 2239-2240, 2240-2241, 2241-2242, 2242-2243, 2243-2244, 2244-2245, 2245-2246, 2246-2247, 2247-2248, 2248-2249, 2249-2250, 2250-2251, 2251-2252, 2252-2253, 2253-2254, 2254-2255, 2255-2256, 2256-2257, 2257-2258, 2258-2259, 2259-2260, 2260-2261, 2261-2262, 2262-2263, 2263-2264, 2264-2265, 2265-2266, 2266-2267, 2267-2268, 2268-2269, 2269-2270, 2270-2271, 2271-2272, 2272-2273, 2273-2274, 2274-2275, 2275-2276, 2276-2277, 2277-2278, 2278-2279, 2279-2280, 2280-2281, 2281-2282, 2282-2283, 2283-2284, 2284-2285, 2285-2286, 2286-2287, 2287-2288, 2288-2289, 2289-2290, 2290-2291, 2291-2292, 2292-2293, 2293-2294, 2294-2295, 2295-2296, 2296-2297, 2297-2298, 2298-2299, 2299-2300, 2300-2301, 2301-2302, 2302-2303, 2303-2304, 2304-2305, 2305-2306, 2306-2307, 2307-2308, 2308-2309, 2309-2310, 2310-2311, 2311-2312, 2312-2313, 2313-2314, 2314-2315, 2315-2316, 2316-2317, 2317-2318, 2318-2319, 2319-2320, 2320-2321, 2321-2322, 2322-2323, 2323-2324, 2324-2325, 2325-2326, 2326-2327, 2327-2328, 2328-2329, 2329-2330, 2330-2331, 2331-2332, 2332-2333, 2333-2334, 2334-2335, 2335-2336, 2336-2337, 2337-2338, 2338-2339, 2339-2340, 2340-2341, 2341-2342, 2342-2343, 2343-2344, 2344-2345, 2345-2346, 2346-2347, 2347-2348, 2348-2349, 2349-2350, 2350-2351, 2351-2352, 2352-2353, 2353-2354, 2354-2355, 2355-2356, 2356-2357, 2357-2358, 2358-2359, 2359-2360, 2360-2361, 2361-2362, 2362-2363, 2363-2364, 2364-2365, 2365-2366, 2366-2367, 2367-2368, 2368-2369, 23

Producer	Barbara Broccoli
Star, producer	Lary MacLennan
Screenwriter	John McKay
Length	85 minutes

**Synopsis:** A robot that illustrates any common sense that people may have about the operations of the Sheriff's office, investigations and will proceed to combine it, come out of the field in front of the

**PERSONAL INFORMATION:**

Producer	James Gray
Exec. producer	Richard Dances
Screenwriter	Bradley Goldstein
Length	90 mins.
Synopsis: A video on African people in America to mark graduation of over 100,000 students.	

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Exec. producer	Larry McLane
Producers	Debra R. Smith
Length	10 mins.
Synopsis	An entertaining look at how a family comes with the different members.

1000

Field, company	FA
Chief, company	FA
Director	Paul Sene
Exec. producer	Bruce Mink
Scriptwriter	Paul Sene
D.O.P.s	Jan Hirsch Landing Coppens David Levent
Sound recording	Paul Bishop
Editor	David Levent
Researcher	Paul Sene
Background by	John Skelton
Prod. management	John Skelton

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- *4 Day Revolution*
- *Ballroom Warrior*
- *Katana Crested*
- *A Long Way From Home*
- *Assaulting Beach*

acted by differentiated children, and suggests how to help them succeed on long-term projects.

## FILM VICTORIA PRODUCTION

### THE CRIMINAL COURT

**Prod. company:** History Films  
**Director:** Loup Aquilino  
**Producer:** Richard Jones  
**Exec. producer:** Richard Jones  
**Scriptwriter:** Rob Phillips  
**Editor:** Lutz Aquilino  
**Music:** James Dunn  
**Sound:** Chris Seward  
**Length:** 21 mins  
**Genre:** TV movie  
**Cast:** (No details supplied)  
**Synopsis:** A five-minute film is screened in the opening session which explains the procedure of the court to help bring law to a realistic expectation of what will happen during their case.

### CRIME SCENE

**Prod. company:** Supervision  
**Director:** Peter Campbell  
**Exec. producer:** Ray MacLennan  
**Music:** John Carter  
**Sound:** Ross Gocking  
**Length:** 17 mins  
**Genre:** TV movie  
**Cast:** (No details supplied)  
**Synopsis:** Mike Taggart explains the values of death viewing in a way that also teaches to learn something about it.

### FOOD AND WINE IN MELBOURNE

**Prod. company:** Revolution  
**Director:** Dennis McMillan  
**Producer:** Dennis McMillan  
**Exec. producer:** Lutz MacLennan  
**Scriptwriter:** Nicki McMillan  
**Sound:** Geoff White  
**Length:** 20 mins  
**Genre:** Music 17 video tape  
**Synopsis:** Designed to promote Melbourne as a city of food and wine, it will promote its restaurants and wineries.

### GRASS FED BEEF

**Prod. company:** The Film House  
**Director:** Robert Martin  
**Producer:** Philip Pappas  
**Exec. producer:** Richard Dixon  
**Scriptwriter:** Glen Blackmore  
**Sound:** Robert Martin  
**Length:** 11 mins  
**Genre:** (None) 17 video  
**Synopsis:** Themed around the Victorian, grass-fed beef industry marketing all aspects from farm production, processing and packaging to retail and export distribution.

### ME AND MY BIG MOUTH

**Prod. co:** Topwood and DeWand  
**Director:** Lesley Holdford  
**Producer:** Dennis Tapscott  
**Exec. producer:** Lutz MacLennan  
**Scriptwriter:** Dennis Tapscott  
**Music:** Kevin Anderson  
**Sound:** Mark Davis  
**Length:** 11 mins  
**Genre:** Music  
**Synopsis:** What is our mouth for and what are made of the teeth changed for an extraordinary look at our changed for an extraordinary children.

### MELBOURNE RAIN TO RISE

**Prod. company:** Broadcast  
**Director:** Nicki McMillan  
**Producer:** Dennis McMillan  
**Exec. producer:** Richard Dixon

**Prod. company:** Craft Wien  
**Director:** (None) 18 mins  
**Genre:** Music, 17 video  
**Synopsis:** Designed to promote Melbourne as a vibrant, cosmopolitan city, it is intended as an advertisement, feature, and entertainment.

### THREE LIVES IN OUR HANDS

**Director:** Mark Adkin  
**Producer:** Rachel Armstrong  
**Exec. producer:** Lutz MacLennan  
**Scriptwriter:** Dennis Tapscott  
**Music:** Connor Wheat  
**Sound:** Philip Brady  
**Length:** 18 mins  
**Genre:** 17 movie  
**Synopsis:** A video that explains the pain from this generation children have as coping with adults, and suggests strategies for parents and how they can help children.

## FILM VICTORIA POST-PRODUCTION

### FINISH EVERY DAY

**Director:** Wayne Tisdall  
**Producer:** Anne Tisdall  
**Exec. producer:** Lutz MacLennan  
**Editor:** Wayne Tisdall  
**Length:** 11 mins  
**Synopsis:** A video demonstrating the correct procedure of dental care for the child.

### MELBOURNE THE BIG EVENT

**Director:** (None) 17 video  
**Producer:** Terence McMillan  
**Exec. producer:** Richard Dixon  
**Music:** Peter Carver  
**Length:** 11 mins  
**Synopsis:** Melbourne: The Big Event is designed to promote Melbourne as a vital centre of arts and culture.

### PROCES OF GROWTH

**Director:** (Not given)  
**Producer:** Glenn Gustin  
**Exec. producer:** Richard Dixon  
**Editor:** George Tim  
**Length:** 11 mins  
**Synopsis:** A corporate video production, Victorian post-mill for international viewers looking at the food-processing industry.

## NEW FILM AND TELEVISION OFFICE

### BETWEEN THE LINES

**Prod. company:** Vortex Films  
**Sponsoring body:** Adult Literary Through Film Campaign  
**Director:** Roger Blanton  
**Producer:** Jonathan Chantler  
**Scriptwriter:** Jonathan Chantler  
**Music:** Roger Blanton  
**Sound:** Graham Barr  
**Sound recording:** Anthony Murphy  
**Editor:** Peter Somerville  
**Prod. manager:** Simon Ryan  
**Lab:** Elton Stein Films  
**Length:** 14 mins  
**Genre:** Fiction  
**Synopsis:** A series of eight video produced in a learning resource for adults with learning levels. They are intended to break down images of isolation and raise awareness of the possibility of their own future.

### BURWOOD BEACH OCEAN OFFICIAL

**Prod. co:** Barry Macnave Films  
**Director:** Sharon Dwyer  
**Producer:** Barry Macnave  
**Scriptwriter:** Glen Ford  
**Sound recording:** Bob Preece  
**Editor:** Barry Macnave  
**Music:** Brian Gossie  
**Lab:** Martin Adams

**Prod. manager:** Barry Macnave  
**Assistant:** Michelle Pross  
**Graphics:** Michelle Pross  
**Director:** David Patterson  
**Lab:** Barry Macnave Films  
**Post-prod:** Barry Macnave Films  
**Length:** 18 mins  
**Genre:** TV  
**Synopsis:** An official record of the first session of the project.

### CLEAN WATER, CLEAN SAND

**Prod. co:** Barry Macnave Films  
**Director:** Sharon Dwyer  
**Producer:** Barry Macnave  
**Scriptwriter:** Glen Ford  
**Sound recording:** Barry Macnave  
**Post-prod:** Barry Macnave Films  
**Graphics:** Barry Macnave Films  
**Director:** David Patterson  
**Lab:** Barry Macnave Films  
**Post-prod:** Barry Macnave Films  
**Length:** 20 mins  
**Genre:** TV  
**Synopsis:** Illustrates the activities of the Hunter Water Board (HWRB) to promote clean water and clean sand for the people of the Hunter Valley.

### FROM STOP TO SLOW

**Prod. company:** Roads and Traffic Authority  
**Director:** (None) 17 video  
**Producer:** Tony Cooper  
**Scriptwriter:** Brian Ford  
**Sound recording:** Paul Colloff  
**Post-prod:** Brian Ford  
**Lab:** (None)  
**Length:** 24 mins  
**Genre:** Fiction  
**Synopsis:** Designed as part of a training package for the motor vehicle controllers, Traffic controllers responsible for the flow of traffic through to control, road controllers of the Roads and Traffic Authority of New South Wales.

### GETTING THINGS

**Prod. company:** (None) 17 video  
**Sponsoring body:** NSW Department of Correctional Services  
**Director:** (None) 17 video  
**Producer:** (None) 17 video  
**Scriptwriter:** (None) 17 video  
**Sound recording:** (None) 17 video  
**Post-prod:** (None) 17 video  
**Lab:** (None) 17 video  
**Synopsis:** A documentary-style programme about the drug rehabilitation scheme operating within New South Wales prisons. This video follows the story of "Steve", a young prisoner sentenced for a drug-related offence who meets another prisoner. He was his greatest progress from substance abuse and rehabilitation as a social member of society.

### BEHOLDING BY DESIGN

**Prod. company:** Godfrey Films  
**Sponsoring body:** NSW Dept of Planning  
**Director:** Christine Godfrey  
**Producer:** Christine Godfrey  
**Scriptwriter:** Christine Godfrey  
**Music:** Michael McMillan  
**Sound recording:** Christine Godfrey  
**Post-prod:** Christine Godfrey  
**Lab:** Christine Godfrey  
**Length:** 11 mins  
**Genre:** TV  
**Synopsis:** A video showing the role and function of the Parliament of New South Wales and its members. It opens with an historical overview of the Parliament and its members in history the composition and structure of the House of Representatives, the Lower House or Legislative Assembly and the Upper House or Legislative Council, the House of Lords.

**Prod. company:** (None) 15 mins  
**Genre:** Fiction  
**Synopsis:** A programme designed to be a film, it begins a series, how careful planning and design can produce suitable, acceptable sites and landscapes, creating a lifestyle that is both practical and appropriate in the environment.

## IMPORTANT PARLIAMENTARY OFFICE HOLDERS

**Prod. company:** Alfred Reed Films  
**Sponsor:** NSW Parliament House  
**Director:** Neil Lander  
**Producer:** Richard Mason  
**Scriptwriter:** Richard Mason  
**Sound recording:** Richard Mason  
**Post-prod:** Richard Mason  
**Lab:** Richard Mason  
**Length:** 11 mins  
**Genre:** TV  
**Synopsis:** A series of four programmes which are shown on the morning, late afternoon and the evening of the Opposition. The President and the Speaker and Parliament House staff.

### LEARNING TO BELIEVE

**Prod. company:** Learning Films  
**Sponsoring body:** NSW Dept of Education  
**Director:** (None) 17 video  
**Producer:** (None) 17 video  
**Scriptwriter:** (None) 17 video  
**Sound recording:** (None) 17 video  
**Post-prod:** (None) 17 video  
**Lab:** (None) 17 video  
**Length:** 20 mins  
**Genre:** Fiction  
**Synopsis:** A video showing parents, the New South Wales Department of Education is a 10-minute programme about developing children's developmental skills, helping them to recognise dangerous situations and protect themselves from potential sexual abuse.

### PARLIAMENT AT WORK

**Prod. company:** Alfred Reed Films  
**Sponsor:** NSW Parliament House  
**Director:** Neil Lander  
**Producer:** Richard Mason  
**Scriptwriter:** Richard Mason  
**Sound recording:** Richard Mason  
**Post-prod:** Richard Mason  
**Lab:** Richard Mason  
**Length:** 11 mins  
**Genre:** TV  
**Synopsis:** This programme examines the role and function of the Parliament of New South Wales and its members. It opens with an historical overview of the Parliament and its members in history the composition and structure of the House of Representatives, the Lower House or Legislative Assembly and the Upper House or Legislative Council, the House of Lords.

### RAINBOWBENDERS OF NEW

**Prod. company:** Sky Video  
**Sponsor:** (None) 17 video  
**Director:** (None) 17 video  
**Producer:** (None) 17 video  
**Scriptwriter:** (None) 17 video  
**Sound recording:** (None) 17 video  
**Post-prod:** (None) 17 video  
**Lab:** (None) 17 video  
**Length:** 11 mins  
**Genre:** TV  
**Synopsis:** A video showing the role and function of the Parliament of New South Wales and its members. It opens with an historical overview of the Parliament and its members in history the composition and structure of the House of Representatives, the Lower House or Legislative Assembly and the Upper House or Legislative Council, the House of Lords.



**Marketing**  
 Int. dist. agent: Diana Quisenberry  
 Int. distributor: Quisenberry Int. Pub.  
 Pub.: Home & Taylor Pub.  
**Cast** *Comcast*: Stephen (Christopher Walker), Justin Rothen (Prince Wilson), Richard Marx (King), Renata Walker (Queen), Maggie Davis (Lady Mikerson), Paul Livingston (Gabriel), Helena Griffin (Helen), Les Lieberman (Mama), Tracy Beckwith (Aunt)

**Synopsis** In the Blackwood Valley the Rothenes are a trouble (they can't grow any crop) since when in the summer every 100 years or so they will lose their magic power. The last one was gone just 10 years and 84 days before when Prince Wilson, master magic, the only person who will believe him is Christopher Walker, Prince.

**MOVIE MEMBERS**  
 ("Normal Childhood")  
**Prod. company** ABC  
**Dist. company** Quantum Leap Int.  
**Budget** \$4.5 million (part of a financial deal)

**Pre-production** 10/2/90 - 10/2/90  
**Production** 11/2/90 - 2/9/90  
**Postproduction** 2/9/90 - 4/9/90

**Principal Credits**  
**Director** Mark Anderson  
**Producer** John Ballington  
**Exec. producer** Patricia Edgar  
**Supervising prod.** Don Barrett  
**Screenwriter** Mark Gerson  
**Designed by** Steven Lasker (Tory Louch)

**Completion guaranty** Film Finance Int. (Los Angeles)  
**Unit publicist** Home & Taylor Pub.  
**Dist. publicist** Home

**Government Agency Involvement**  
**Production** ABC  
**Int. distributor** Quisenberry Int. Pub.  
**Pub.** Home & Taylor Pub.  
**Cast** (Details not supplied)

**Synopsis** When a cute family comes to town, Mark, more than anyone who believes in the resurrection of Pin Lip, Mark is frustrated by the concept and becomes convinced that he is the resurrection of J. Edgar Hoover. His first character is given as the so-called thymus Queen Victoria and Albert Rothen.



**BEYOND CONSCIOUSNESS**  
 (See issue 72 for details)

**BEYOND 2000**  
 (See issue 72 for details)

**BOSS FROM THE BEAST**

**Prod. company** International Media  
**Dist. company** Quantum Leap Int.

**Pre-production** 10/2/90 - 10/2/90  
**Production** 11/2/90 - 2/9/90

**Principal Credits**  
**Director** John Ballington  
**Exec. producer** Patricia Edgar  
**Supervising prod.** Don Barrett  
**Screenwriter** Mark Gerson  
**Designed by** Steven Lasker (Tory Louch)

**Synopsis** ("No details supplied")  
**Cast** (No details supplied)

**A COUNTRY PRACTICE**

**Prod. company** ABC  
**Dist. company** Quantum Leap Int.

**Pre-production** 10/2/90 - 10/2/90  
**Production** 11/2/90 - 2/9/90

**Principal Credits**  
**Director** John Ballington  
**Exec. producer** Patricia Edgar  
**Supervising prod.** Don Barrett  
**Screenwriter** Mark Gerson  
**Designed by** Steven Lasker (Tory Louch)

**Synopsis** ("No details supplied")  
**Cast** (No details supplied)

**Based on pilot** Written by Screenwriters  
**In General** James Cameron  
**Script** James Cameron  
**Prod. company** ABC  
**Dist. company** Quantum Leap Int.

**Pre-production** 10/2/90 - 10/2/90  
**Production** 11/2/90 - 2/9/90

**Principal Credits**  
**Director** John Ballington  
**Exec. producer** Patricia Edgar  
**Supervising prod.** Don Barrett  
**Screenwriter** Mark Gerson  
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**Cast** (No details supplied)

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**Supervising prod.** Don Barrett  
**Screenwriter** Mark Gerson  
**Designed by** Steven Lasker (Tory Louch)

**Synopsis** ("No details supplied")  
**Cast** (No details supplied)

**Based on pilot** Written by Screenwriters  
**In General** James Cameron  
**Script** James Cameron  
**Prod. company** ABC  
**Dist. company** Quantum Leap Int.

**Pre-production** 10/2/90 - 10/2/90  
**Production** 11/2/90 - 2/9/90

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**Exec. producer** Patricia Edgar  
**Supervising prod.** Don Barrett  
**Screenwriter** Mark Gerson  
**Designed by** Steven Lasker (Tory Louch)

**Synopsis** ("No details supplied")  
**Cast** (No details supplied)

**A COUNTRY PRACTICE**

**Prod. company** ABC  
**Dist. company** Quantum Leap Int.

**Pre-production** 10/2/90 - 10/2/90  
**Production** 11/2/90 - 2/9/90

**Principal Credits**  
**Director** John Ballington  
**Exec. producer** Patricia Edgar  
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**Based on pilot** Written by Screenwriters  
**In General** James Cameron  
**Script** James Cameron  
**Prod. company** ABC  
**Dist. company** Quantum Leap Int.

**Pre-production** 10/2/90 - 10/2/90  
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**BEYOND CONSCIOUSNESS**  
 (See issue 72 for details)

**BEYOND 2000**  
 (See issue 72 for details)

**BOSS FROM THE BEAST**

**Prod. company** International Media  
**Dist. company** Quantum Leap Int.

**Pre-production** 10/2/90 - 10/2/90  
**Production** 11/2/90 - 2/9/90

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**Dist. company** Quantum Leap Int.

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**Production** 11/2/90 - 2/9/90

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# IN THE CANNES



**THE CROSSING**

Directed by George Ogilvie



**STRANGERS**

Directed by Craig Lahiff



**STRUCK BY LIGHTNING**

Directed by Jerzy Domaradzki



**THE MAGIC RIDDLE**

Animation Directed and  
Produced by Yoram Gross



**BEYOND**  
INTERNATIONAL  
G R O U P



**EMERALD CITY**

Directed by Michael Jenkins  
Starring Nicole Kidman

Contact Gary Hamilton or Kaki Kirby

Apartment 107 Second Floor Residence du Festival 52 La Croisette 06400 CANNES Tel 33-93 99 0652



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53-55 Brookes Street SURRY HILLS Sydney NSW 2000 Australia Tel 61-2-281 1265 Fax 61-2-281 1153 Telex AA177130 GASMAN

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## “ Tina Turner

lacked off the NSW Rugby League TV commercials and I used EXR stock to cover the play. Thrown in with these tough football players, Tina was great – and looking through the end of a 400mm lens she was electric, dynamic. Day interior, day exterior, night interior and night exterior with a chopper landing in the rain. I was amazed at how far into the Black EXR 5296 searched. A lot of our shooting was at 50, 75, 100 frames and with this stock I knew I'd have more depth. It's good to shoot with a decent stop – something like 4 or 5-6. And pretty quick! A true EI 500 Gem? None! There was no grain and the blacks were black. It's simply the best. I could use EXR 5296 all the time. I know Tina and our director Dick Marks (of Dick Marks – the Australian Film Company) are more than happy

## ”

*David Burr*

David Burr  
Director of Photography

From origination ... it's simply the best.

**Eastman**

**EXR**

Motion Picture Films

